

A STUDY OF THE ANTECEDENTS OF PURCHASE INTENT AT THE ENDLER CONCERT SERIES

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DECLARATION

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ABSTRACT

Globally, the performing arts industry, and in particular the classical music performing arts industry, is challenged to maintain and grow audience attendance. The Endler Concert Series, a classical music performance platform situated within the domain of Stellenbosch University, is no exception. Within this context, consumer research is a powerful tool with which to engage with existing and potential audience members, and understanding purchase intent is a key component of managing relationship marketing. However, no study into purchase intent has occurred within the Endler Concert Series; following on this, therefore, five antecedents of purchase intent (awareness, communication, satisfaction, trust, and value) are tested within the Endler Concert Series by means of a questionnaire, after which the findings are evaluated and discussed.

Keywords: Endler Concert Series, South African music industry, Performing arts, Classical music, Relationship marketing, Purchase intent, Regression analysis, Attendance.

OPSOMMING

Wêreldwyd word die uitvoerende kunste, en verál die klassieke musiekindustrie, gekonfronteer met die uitdaging om gehore te bou en te behou. Die Endler-Konsertreeks, 'n klassieke musiekuitvoering-platform wat gesitueer is in die Universiteit Stellenbosch, is geen uitsondering nie. Binne hierdie konteks kan verbruikersnavorsings toegepas word om op produktiewe maniere met bestaande en potensiële gehoorlede om te gaan, en koopintensie vorm 'n belangrike komponent hiervan. Binne die Endler-Konsertreeks is geen studie oor koopintensie vantevore onderneem nie, maar in hierdie tesis word vyf antesedente van koopintensie getoets deur middel van vraelyste, waarna bevindinge geëvalueer en bespreek word.

Sleutelwoorde: Endler Konsert Reeks, Suid-Afrikaanse musiek industrie, Uitvoerende kunste, Klassieke musiek, Relationship marketing, koopintensie, Regressie analise, Bywoning.

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CHAPTER 1: INTRODUCTION

1.1 BACKGROUND

The Endler Concert Series (hereon abbreviated as ECS), according to its website¹ and its Policy Document, is a branded grouping of concerts hosted by the Stellenbosch University Department of Music, consisting of 30 to 40 concerts performed in two seasons between February and November each year. Within this branding, various subcategories exist, such as a Prestige Series, Choral Series, Chamber Series, and Jazz @ the Endler². Personal communication with members of the management of the ECS (Peter Martens, Fiona Grayer and Nicky Fransman) has revealed that, although research about the ECS has taken place³, there has been no substantial scholarly engagement with the concert series from a consumer research perspective. This lack of consumer-based research presents many opportunities to explore and define the ECS in new terms, devise innovative and useful strategies for the series to reach its executive goals, and improve consumer and management understanding of several of its defining characteristics.

1.2 LITERATURE OVERVIEW

The music industry is an umbrella concept that encompasses and reflects many segments which contribute toward its existence. Although a lack of research is evident pertaining to the business and marketing aspects of the South African music industry (Shaw, 2017), a number of sources was consulted to provide a broad understanding of the concept. In this context, Myburgh (2015) and Shaw (2017) provide interesting statistics pertaining to the recording and live performance segments of the South African music industry, whilst Jones (2012) elaborates more on the most significant segments of the music industry. Furthermore, for this section literature by Van Binsbergen (2012), Joffe and Newton (2007) and a report by the South African Government's ministerial Department of Arts, Culture, Science and Technology (1998) will be discussed.

After a number of facets of the music industry (as they pertain to this study) are discussed, the study provides a definition of marketing and relationship marketing. This study adopts the American Association of Marketing's definition of marketing, and the development and implications of this definition will be discussed in reference to research by Gundlach (2007), Agariya and Singh (2011), Gundlach and Willkie (2009), and Hawkins and Mothersbaugh (2013). The authors Sheth (2017), Halinen and Möller (2000), and Arnett and Hunt (2006) were consulted to provide a definition and context to the field of relationship marketing.

¹ The ECS website can be accessed at <http://www.endler.co.za>

² More information in regards to the ECS will follow in Chapter 2 of this study.

³ Brouckaert (2015) and Stolp (2012) mention and discuss aspects of the Endler Hall and the ECS.

In the section pertaining to arts marketing, research by the authors Colbert and St James (2014), Garber, Muscarella, Bloom and Spiker (2008), Fillis (2011), Moulard, Rice, Garrity and Mangus (2014), Throsby (1994), and Dewey (2004) was consulted to provide context for marketing as it is applied within the arts. Therefore, a brief historical account of arts marketing is provided, and a number of marketing practices within the arts are also discussed.

The last three sections of the literature review pertain to the defining constructs of this study: purchase intent and its antecedents. The five hypotheses assessed by this study are also stated within this section. Research by the authors Colbert and St James (2014), Lee and Lee (2015), Ventura and Quero (2015), Bebbber, Milan, De Toni, Eberle and Slongo (2017), Mort (2008), Chang, Chiu, Hsu and Lai (2012), and Akamavi, Janda, Ha and Kitchen (2014) were consulted to provide context to the construct of purchase intent and its antecedents.

1.3 AIMS

The aim of this research project was:

1. to identify and study the antecedents of purchase intent relevant to the ECS;
2. to assess the relationship between purchase intent and its antecedents using empirical methods;
3. to suggest practical strategies with which purchase intent toward the ECS can be managed in the future.

1.4 METHODOLOGY

The methodology presented within this study borrows from the research and practices of relevant studies within the field of Economics and Management Sciences. The author proposed five hypotheses based on the findings from the literature review. A measurement instrument was constructed to assess the five hypotheses. The items used within the measuring instrument were taken from existing literature to ensure the validity of the measuring instrument. The following concepts pertaining to the methodology of this study are defined to provide clarity within the approach used in this study:

1.4.1 MATERIALS

This study gathered and evaluated secondary data and conducted primary research. In the context of consumer research, Schiffman, Kanuk and Wisenblit. (2010: 44-46) defines secondary data as available information which has been gathered for other research purposes and primary research as the process of gathering new information within either qualitative or quantitative paradigms.

1.4.1.1 Secondary data

Internal data: Schiffman *et al.* (2010: 44) defines this type data as information that consists of previously gathered “in-house” data. This type of data is generally gathered from sales audits, service calls, or letters of inquiry from consumers. Within the ECS, this includes ticket stubs, advertisements, programmes, documentation about past concerts, budget reports, revenue reports, press releases, and newsletters.

External data: This type of data is gathered from sources found outside of the company (Schiffman *et al.*, 2010: 44). External data, in the context of the ECS, is represented by the press and academic reviews, and data gathered by the ticket selling host Computicket.

1.4.1.2 State of current data

With the secondary data that is currently available, it is possible to formulate and study some of the basic consumption trends within the product offered by the ECS. However, data gathering in the past has been of insufficient depth to allow for a detailed profiling of consumer demographics. In order to develop effective strategies with which to manage purchase intent, primary data was gathered to assess the matter of purchase intent as it pertains to the ECS.

1.4.1.3 Primary data

There are two main data-gathering paradigms within consumer research: quantitative⁴ and qualitative⁵ methods. This study gathered data by means of survey research. Therefore, a quantitative research approach was applied. A number of pre-determined questionnaires were distributed in order to assess purchase intent among the attendees of the ECS.

1.4.2 SAMPLING AND MEASUREMENT INSTRUMENT

The sample for this study consisted of individuals who attended the concert offerings by the ECS at Stellenbosch University, without any other restrictions. The ECS and its attendees proved to fit the requirements of convenience-sampling, which entails that the sample is to be drawn from a population which is easily accessible and readily available. Furthermore, the choice of genre and performance times were considered to ensure that the sample included a wide spectrum of individuals.

⁴ Quantative research uses methods such as questionnaires, surveys and structured interviews to formulate statistics regarding a large quantity of people (Dawson, 2009: 15).

⁵ Methods such as field notes, interviews, conversations, photographs, recordings, and memos form part of qualitative research. The aims is to gain understanding of certain phenomena by studying how people interpret them (Flick, 2007: 2).

1.4.3 DATA COLLECTION AND DATA ANALYSIS

Within the data collection phase of this study, participants filled out questionnaires either directly before or after attending a concert at the ECS. Two types of concerts offered by the ECS were used for the survey research, which included lunch hour and evening concerts. The full list of concerts and concert specifics will follow in Chapter 3. The acquired data was then used in the statistical platform SPSS version 25 to conduct a regression analysis between purchase intent and its antecedents.

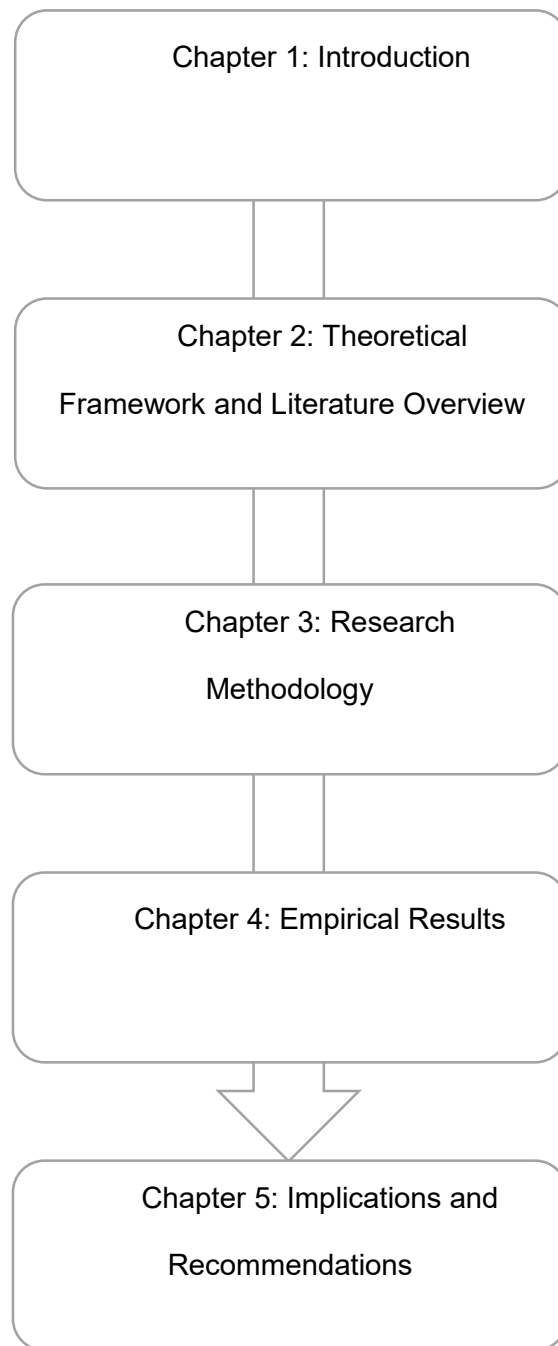
1.4.4 ETHICAL CONSIDERATIONS

This research adheres to the policy on ethically responsible research as specified by Stellenbosch University. This entailed that an application was submitted to the Departmental Ethics Screening Committee (DESC) for ethical clearance on the subject matter of this study. The DESC recommendation was verified by the Research Ethics Committee (REC). Due to limited contact with participants and the use of questionnaires, the study was categorised as a low-risk. Participation in the research by respondents took place on a voluntary basis, and an informed consent form was attached to the questionnaire. The respondent was informed that if he/she felt the need to terminate participation within the study, that the researcher would accommodate the desired outcome and destroy the questionnaire. Data, which is not accessible within the public domain, was acquired through the proper channels set out within the policies of Stellenbosch University. Participants of the research are not identifiable in this thesis. The study by no means is aimed at evaluating the roles of any staff member of the Stellenbosch University Department of Music, or any employer of the ECS. The study focusses on a consumer perspective to suggest marketing strategies that are aligned with the researched literature. Furthermore, the study does not intend to expose any shortcomings of the current marketing efforts.

1.5 CHAPTER OVERVIEW

- Chapter 1 (the current chapter) serves as the introduction to this study.
- In Chapter 2 a literature review is presented to highlight the placement of this study within the music industry and the field of relationship marketing.
- Chapter 3 outlines the methodology applied in this study, within the context of the literature review provided in chapter 2.
- Chapter 4 presents the empirical results from the application of the research methodology presented in Chapter 3.
- Chapter 5 is the final chapter of this study and discusses the findings of chapter 4 within the context of the literature discussed in Chapter 2.
- The Policy Document of the ECS and proof of ethical clearance form can be viewed as addenda.

Figure 1.1: Chapter Overview Diagram



CHAPTER 2: CONCEPTUAL FRAMEWORK AND LITERATURE OVERVIEW

In order to provide a thorough account of the conceptual framework within which the study situates itself, a number of important concepts are first discussed in a general sense before focussing more closely on marketing, relationship marketing and finally, the ECS. Firstly, a broad understanding of the music industry and the South Africa music industry is provided. Secondly, the role of the audience within the performing arts and marketing will be discussed. The unusual length of this chapter is necessitated by the fact that the proposed research will traverse a sub field of marketing (purchase intent) that is informed by a complex set of parameters. In terms of research methods and paradigm, as it will be shown further on, this study borrows from the research practices of the Economic and Management Sciences, which necessitates a thorough engagement with the topics that inform the conceptual framework.

2.1 THE MUSIC INDUSTRY

The music industry is an umbrella concept that encompasses and reflects all the activities and experiences of the writing and making of music, to the commercialisation, distribution, and sales of music and musicians (Department of Arts, Culture, Science and Technology, 1998:9). De Villiers (2006:23) states that the music industry is rooted within the culture of a society and consists of complex levels of industries (such as small-, medium-, or large industries). Williamson and Cloonan (2007:305) states that because of this, the term can lead to confusion and misinterpretation, an example being the notion that the music industry refers solely to the recording industry. Therefore, this section provides a discussion of the three main segments that comprise the music industry, and therefore also the music industry within a South African context, the role of the audience within the music industry, and the state of attendance within the performing arts.

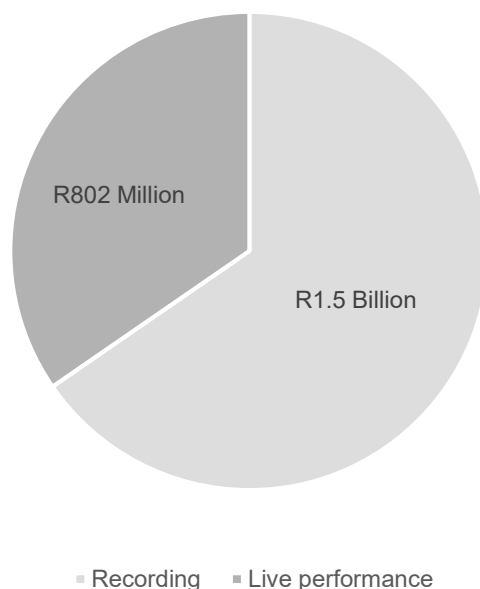
Jones (2012:10) identifies the three main segments within the music industry, from which a myriad of other components are derived, as recording, publishing, and live performance. These segments require numerous skillsets (e.g the marketing of music) across the different individual industries (De Villiers, 2006:23). Similarly, the Department of Arts, Culture, Science and Technology (1998) states that the music industry is a multifaceted accumulation of different industries, which produce a variety of products and services. The music industry itself, along with all its facets, emerged from the demand to industrialise music (Jones, 2012:40). Based on the ECS' Policy Document, the ECS is situated within the live performance industry.

Shaw (2017:249) and De Villiers (2006:35) states that there is very little statistical information available on the SA music industry. However, more research, such as the *Cultural Industries Growth Strategy*, is slowly appearing to gain understanding of the business side of this industry. The author adds that the government is actively involved with this research and has recognised this gap in knowledge.

According to the Creative Industries Sector Report (Joffe & Newton, 2007:41), the three main components to the South African (SA) music industry is the recording sector, live performance sector and the multi-disciplinary sector⁶. Therefore, considering Jones's (2012:10) statement on the components of the music industry in general, the SA music industry does not deviate significantly from international trends and is similar to the Western-based model⁷ (Myburgh, 2015:220).

Until 2011, the most influential subsets within the SA music industry were firstly the recording industry, followed secondly by the live performance industry (Shaw, 2010:237). Figure 2.1 demonstrates the difference in revenue between these two segments in 2010.

Figure 2.1: Revenue difference between the recording and live performance segments in 2010.



(Adapted from Shaw, 2010:237)

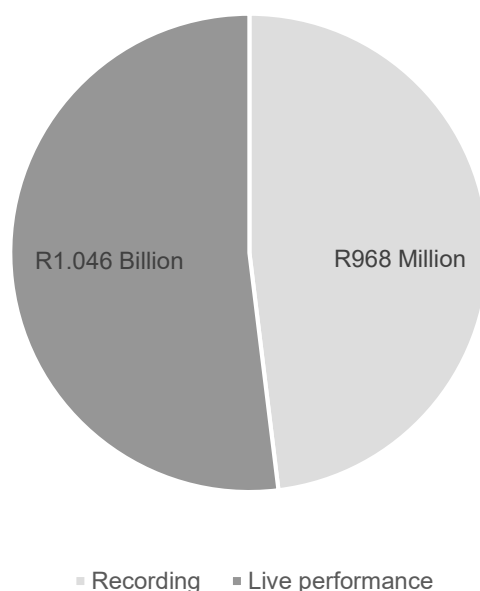
⁶ The multi-disciplinary sector involves music as a component of a product or performance within genres such as film, theatre and commercials (Joffe & Newton, 2007:41).

⁷ Jones (2012:9) states that the Western model includes a large variety of genres and focusses on the industrial distribution of music, achieved by the joined effort between musicians and music label companies.

The total worth of the SA music industry was estimated at R2.315 Billion (sic.) in 2010; the recording segment represented 65.4% (R1.513 Billion) and the live performance segment represented 34.6% of this market (Myburgh, 2015:213).

Since 2011, however, a shift within the SA music industry resulted in the live performance industry becoming increasingly more prominent (Van Binsbergen, 2012:130) and in 2014 the live performance industry overtook the recording industry in terms of its revenue outsets (Myburgh, 2015:220). Figure 2.2 demonstrates this shift in revenue placing the live performance segment above the recording segment.

Figure 2.2: Revenue difference between the recording and live performance segments in 2014.



(Adapted from Myburgh, 2015:220)

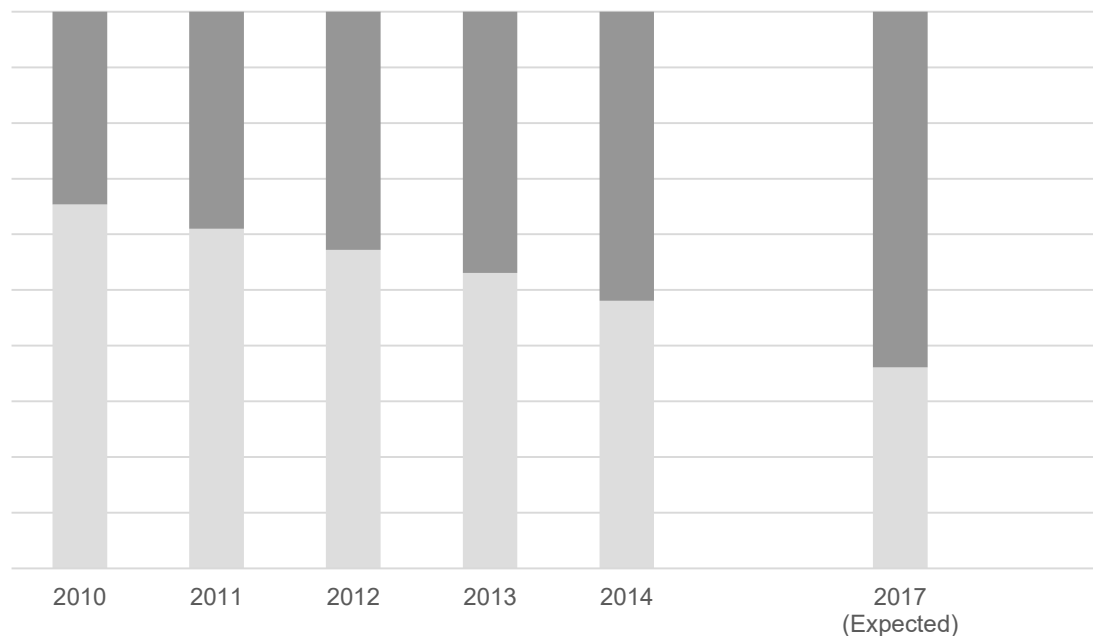
The total worth of the SA music industry was estimated at R2.014 Billion (sic.) in 2014. The live performance segment represented 51,94% and the recording segment represented 48,06% of this market. These statistics, as pointed out by Myburgh (2015:213), supports the above-mentioned statement by Van Binsbergen (2012:130) pertaining to the shift within the SA music industry.

The live performance sector is an important industry for musicians in South Africa and most musicians earn their living by means of this sector⁸ (Joffe & Newton, 2007:42). Furthermore, Myburgh (2015:220) predicts an increase in revenue for the live performance industry from R1 billion (sic.) in 2014 to R1.5 billion (sic.) in 2019. The author bases this prediction on the Compound Annual

⁸ The author (Joffe & Newton, 2007) did not provide any statistical information in support of this statement.

Growth Rates⁹ (CAGR) of the live performance segment from 2010 to 2014. The figures show a clear growth pattern for this segment in Figure 2.3.

Figure 2.3: Growth pattern (revenue) of the live performance (top) against the recording industry (bottom).



(Adapted from Myburgh, 2015:220)

Concerts and performances within the SA live performance industry deal primarily with orchestra, opera, theatre, music theatre, pop and various multimedia forms (Joffe & Newton, 2007:51). These concerts are primarily staged by a small number of promoters of which *Big Concerts*¹⁰ is the most active (Myburgh, 2015:220). *Big Concerts* promotes live performance events in large metropolitan areas such as Cape Town, Johannesburg, and Durban. Myburgh (2015:220) also states that ticket sales of concerts related to *Big Concerts* were sold out within a few minutes after online booking became available, providing evidence to support the popularity of live performances in SA.

Myburgh (2015:220) states that concert venues have made significant efforts since 2010 to accommodate attendees better (both in numbers and leisure)¹¹. The author elaborates by stating that these improvements include enhanced lighting equipment, better quality sound equipment, improved rates of payment for artists and bigger venue sizes to accommodate larger audiences.

⁹ The CAGR indicates the annual financial differences as a percentage. It attempts to show the average growth rates per annum as opposed to a single average period (Shaw, 2017:251).

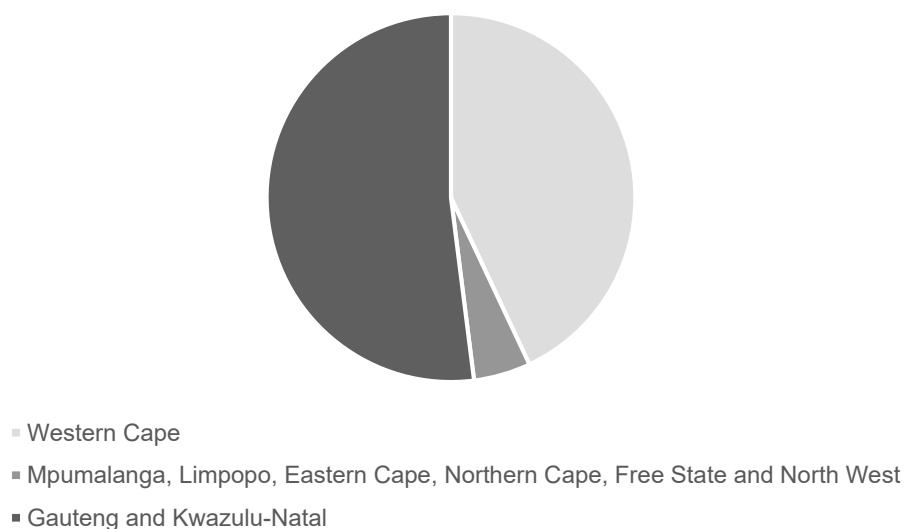
¹⁰ *Big Concerts* works in alliance with the global promotion company *Live Nation* and primarily focus on the promotion of internationally renowned artists (Myburgh, 2015:220).

¹¹ More venues concentrate on including better sound systems, lighting systems, regular programming of concerts, obtaining a liquor license, and credit card facilities (Ansell & Barnard, 2013:11 – 12; Myburgh, 2015:220).

However, in 2015 within the SA live performance industry, only 30% of venues host internationally renowned artists on a regular basis, while only 27% can guarantee payment to their performers, and only 40% can offer rehearsal rooms (Ansell & Barnard, 2013:12). The ECS is situated within the Western Cape's rich and active live performance scene and holds a major advantage by catering to all the shortcomings described above. More on the offerings by the ECS will follow later in this Chapter.

Live performance spaces, in areas other than large metropolises, are still lacking in comparison; the provinces of Mpumalanga, Limpopo, the Eastern Cape, the Northern Cape, the Free State, and North West host fewer than 5% of all music festivals¹² in SA. In contrast, the Western Cape dominates the SA live performance industry by hosting 43% of all festivals (Myburgh, 2015:220). These figures, compiled in 2015, are put into perspective in Figure 2.4.

Figure 2.4: Music festivals spread across the provinces of South Africa in 2015.



(Adapted from Myburgh, 2015:220)

It appears that the use of the term “classical music” within the music industry can sometimes be ambiguous, which Ehle (1986:33) explains is due to the numerous ways in which the term “classical” is applied. In one case, “classical music” could represent a genre of music that stands in opposition to “popular music”¹³. It may, however, also be understood from a historical perspective, that is music originating from the Classical period (1750-1830); gaining an understanding of the term

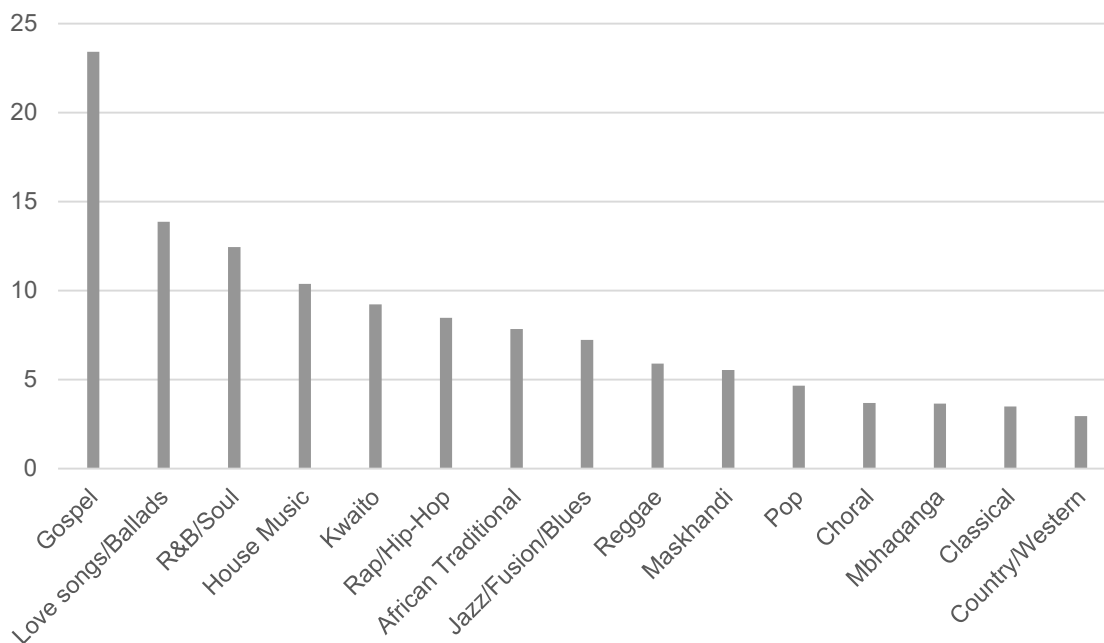
¹² Music festivals are important events that fulfil cultural, social and economic roles. They also pertain to a wide variety of art forms and artists. There are more than 300 music festivals in SA per annum (Botha, Slabbert & Viviers, 2013:22).

¹³ Refer to the authors Ehle (1986) and Parakilas (1984) for further contextualisation on the matter.

can also be approached from an aesthetics viewpoint, and so there is considerable scope for a subjective definition.

In terms of genre popularity in South Africa, Shaw (2017:266) states that these trends have not changed much since 2003. The genre popularity list (list of 30 musical genres, relevant to South Africa) by the SA Audience Research Foundation¹⁴ (SAARF) places gospel in first place with a total revenue of R23.42 Million in 2015. Classical music is listed in 14th place with a total revenue of R3.50 Million. Figure 2.5 shows the top 15 genres, according to revenue, in South Africa¹⁵.

Figure 2.5: Revenue (millions of rands) of 15 top music genres in South Africa.



(Adapted from Shaw, 2017:266)

2.1.1 THE AUDIENCE AND AUDIENCE-CENTRED RESEARCH

Myburgh (2015) states that the audience is an important facet of the music industry. The following section provides an explanation of how audiences are influencing marketers in the music industry elaborate on the audience-centred facets this study will focus on. However, more on the history of marketing and the use of marketing as it pertains to this study will follow later within this chapter.

¹⁴ For more information on the SAARF please refer to the organisation's online website at <http://www.saarf.co.za>.

¹⁵ Please refer to page 266 in Shaw's (2017) book on the SA Music Business for the full list of genres provided by the SAARF for more context on the placement of classical music in South Africa's rich musical tapestry.

Marketers are tailoring concerts to the needs of potential customers and therefore are moving towards an audience-centred approach to marketing¹⁶ as opposed to force marketing efforts to fit around the requirements of the available product (Ansell & Barnard, 2013:25). Following on this, promoters look for new and innovative ways to gather information about their customers, which will empower promoters and marketers to improve their marketing efforts and to streamline services to the customers' needs (Myburgh, 2015:221). Ansell and Barnard (2013:34) states that in order to enhance existing knowledge of venues and to search for new relationship marketing tools (such as online information networks, memberships, season tickets, and group discounts for concerts) marketers should conduct audience research. The marketing efforts are location-based and should concentrate on behavioural targeting (Myburgh, 2015:221).

Ansell and Barnard (2013:35) furthermore states that it is imperative for any promotor to build a long-term relationship with potential attendees. This statement is based on a suggestion made by the Irish Arts Council¹⁷ that audience centred concert offerings should adopt a relationship marketing approach¹⁸. The above-mentioned author states that this approach enables the audience to assist in developing services. This involvement also encourages concert attendance.

Ansell and Barnard (2013:31) states that the audience is key to any concert offering that wishes to produce revenue and ensure its longevity. Therefore, the audience must be brought into account in terms of marketing options and strategies. Myburgh (2015:221) states that innovations in marketing efforts that take into consideration the needs and requirements of audiences if they are implemented and followed through, will ensure the longevity and growth of the South African live performance industry. This statement is important considering that the main source of income for the live performance industry is from ticket sales¹⁹, which amounted to R811 Billion (sic.) in 2014 (Myburgh, 2015:213). This places an important role on concert attendance which is discussed in the following section.

2.1.2 ATTENDANCE OF PERFORMING ARTS

From the perspective of the performing arts, attendance refers to the consumer's engagement within an entertainment event as a member of the audience (Borgonovi, 2004:1871). Bernstein (2007:25) states that the success of any performing arts event is based on its ability to captivate and nurture a high attendance rate, which resonates with previously referenced statements by Ansell and Barnard (2013) and Myburgh (2015). Therefore, within the context of viewing performing arts as

¹⁶ Definition of marketing will follow in Chapter 2.2.

¹⁷ The Irish Arts Council had an active role within the data compilation of the 2013 SAMRO Foundation report by Ansell and Barnard (2013).

¹⁸ Please refer to chapter 2.4 for more information on relationship marketing.

¹⁹ The next noteworthy source of income for the live performance industry is revenue gained through sponsorship. In 2014 the total revenue gained through sponsorship by this segment was R235 Billion (sic.) (Shaw, 2017:264).

an industrialised form of music making that is dependent on a positive revenue yield, the foundation for any successful performing arts event is a strong and positive relationship with its target consumer base. This idea of fostering strong audience relationships, therefore, also forms the foundation of any marketing strategies used to attract a larger attendance base²⁰ (Ventura & Quero, 2015:76).

Inflation in various economic sectors has caused the general public to place more importance on essential needs (e.g housing and food) than on luxury services (e.g music concerts and movies). Globally, entertainment industries are under pressure due to these economic struggles, which results in a rise in ticket prices and evidently leads to lower attendance rates and a decline in revenue (Fader, Tereyağoglu & Veeraraghavan, 2012:2). This economic environment makes it difficult for audience members to attend concerts. Literature advises to study the purchase intentions of the audience in order to discover the driving force behind the consumers' purchasing habits, which allows for better strategic planning within the overall marketing efforts of a service in order to motivate better and more consistent attendance rates (Garber *et al.*, 2008:56; Hume, 2008:350; Hume & Mort, 2008:301; Fader *et al.*, 2012:2). The concept of purchase intent and what it is constituted by within the context of this study are discussed in section 2.6 of this chapter.

2.2 MARKETING

This section will provide a definition of marketing as it pertains to this study and elaborates on the sub-field of marketing (relationship marketing) that this study resides in²¹. A brief discussion of marketing in the arts will also follow, whereafter the finer contextual constructs of the study will be defined and discussed. This will lead to a definition of the concept of purchase intent (and its antecedents), which forms the dependent variable of this study.

This study adopts the American Marketing Association's (AMA) definition of marketing, published in 2007²². This section will discuss this definition by giving a short historical account of the definition of marketing from 1935 to its most current version. Marketing can be understood and defined in many paradigms (Gundlach, 2007:243). Therefore, it is important to note that the definition employed by this study is not necessarily inclusive of all individuals and circumstances.

The National Association of Marketing Teachers²³ published the first official definition of marketing in 1935 as "the business activities involved in the flow of goods and services from

²⁰ Ventura and Quero (2015) shows the strong ties that the performing arts have within the domain of relationship marketing. More on this will follow in the next section.

²¹ In the previous section discussing the music industry, the importance of fostering a positive marketing relationship with attendees became apparent.

²² This definition can be found online at the American Marketing Association's website at: <https://www.ama.org/AboutAMA/Pages/Definition-of-Marketing.aspx>.

²³ The National Association of Marketing Teachers later became the American Marketing Association in 1937 when it merged with the American Marketing Society (Gundlach, 2007:243).

production to consumption” (Gundlach, 2007:243). This definition, which stood for 50 years, represented the business practice of the time when marketers mainly focussed on the product and on product development²⁴ (Agariya & Singh, 2011:204). Since the 1950s, most companies changed their business models rather to revolve around sales, which eventually led to a revised definition of marketing in 1985. The revised edition read: “the performance of business activities that direct the flow of goods and services from producers to consumers” (Gundlach, 2007:243).

Agariya and Singh (2011:204) states that in the 1980s marketers shifted their focus towards the marketing mix²⁵ with a marketing strategy which focusses on monitoring and surpassing competitor businesses. This resulted in a more detailed definition of marketing, which was published in 1985 by the AMA, and by which marketing became defined as “the process of planning and executing the conception, pricing, promotion, and distribution of ideas, goods, and services to create exchanges that satisfy individual and organizational goals”. This updated version represented a development in how the industry understood marketing because it attempted to clarify the specific activities that constitute marketing practices (Gundlach, 2007:243).

Since the 1980s, marketers have generally shifted their focus from a sales model towards a model which focusses on aspects in which a product or service may be enhanced for the customers’ needs²⁶ (the current era of marketing practice), which has consequently created fertile space for the development of sub-disciplines such as relationship marketing (Agariya & Singh, 2011:204). To accompany this shift, a new definition was developed in 2004, which incorporated these new contributions made by marketers (both academics and practitioners), and which replaced the 1985 version to become the “organizational function and a set of processes for creating, communicating and delivering value to customers and for managing customer relationships in ways that benefit the organization and its stakeholders” (Gundlach, 2007:243). In order to assess the inclusivity of this new definition, two surveys were constructed to gain insight by means of feedback from both academic and practitioner members of the AMA. The surveys concluded that the addition of terms like “value”, “process”, “relationships” and “set” contributed towards a more accurate description of modern marketing practices (Gundlach & Willkie, 2009:261).

Gundlach and Willkie (2009:259) raises concerns²⁷ about the 2004 definition being too narrow in terms of perspective and field. In 2007, the AMA published a refined definition to include the modern marketing systems and practices of the time. This latest definition reads: “Marketing is the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging

²⁴ Please refer to section 2.6 for more information on product development.

²⁵ The marketing mix forms the foundational model employed by the marketer and includes the product, price, communication model, distribution, and services provided to the target market (Hawkins & Mothersbaugh, 2013:17)

²⁶ Within the field of marketing this is known as service dominance aspects (Agariya & Singh, 2011:204).

²⁷ Gundlach and Willkie (2009) provides a full list of these concerns on page 261.

offerings that have value for customers, clients, marketers, and society at large” (Gundlach & Willkie, 2009:262). The emphasis on value for the customer within this definition is significant to the current study, and will be expanded on in the following section.

2.3 RELATIONSHIP MARKETING

Within its latest definition of marketing, and as it was shown above, the AMA states that ‘value for the customer’ is an important consideration in the marketing process, which in turn is an important component of relationship marketing. This section, divided into two parts, defines relationship marketing by providing an overview of the historical events that led to the emergence of the discipline, and showing how it emerged as an internationally recognised practice²⁸ can provide insight into its importance for this study; the second part involves the formulation of a clear definition of relationship marketing as it pertains to this study specifically.

2.3.1 HISTORY OF RELATIONSHIP MARKETING

Agariya and Singh (2011:204) states that the term relationship marketing was devised in 1983 as a marketing strategy focussed on a firm’s capabilities to build, maintain, and develop customer relationships. However, the economic environment that supported the rise of relationship marketing had already been established 10 years earlier, when the first energy crisis had occurred within the United States. This national dilemma served as the catalyst to the 1980s economic recession, which changed the marketing objective of firms from organically gaining market shares, to acquiring market shares by means of mergers and acquisition²⁹ (Sheth, 2017:6). In Sheth’s article (2017) on revitalizing relationship marketing the author provides the reader with insight into these historical events and into the rise of relationship marketing as a marketing discipline³⁰. This shift in marketing objectives is noteworthy since the research at the time showed that the financial performance of a product was directly related to its marketing strategies (Halinen & Möller, 2000:32). These marketing strategies, which were making use of segmentation, positioning, and targeting to gain market share, were being studied to find new best ways with which to acquire market share (Sheth, 2017:6).

A further contribution to the rise of relationship marketing was the rise of computerised methods of acquiring data on personal customer information on an individual level (Halinen & Möller, 200:33). These improvements, which occurred mostly within the service sector (such as airlines, banks, and telephone services), provided a stronger foundation for analytical research such as data

²⁸ Sheth (2017:7) states that after its initial conception, relationship marketing immediately rose to become an international phenomenon, contrary to other schools of marketing, highlighting the promise and untapped potential relationship marketing poses to offer.

²⁹ During this time, the Reagan Administration aimed to improve the global competitiveness of US industries. This resulted in the lowering of corporate taxes and allowing the merging of competitive businesses (Sheth, 2017:6).

³⁰ Please consult this source for further information of these events for further contextualisation.

mining and consumer insights (Sheth, 2017:6). This, in turn, provided marketing specialists with new types of data to analyse and research on a scale that did not exist previously.

To summarise, the emergence of relationship marketing led to a shift in the primary focus of the dominant marketing model of the time from transactional to relational. This change of focus was reflected in marketing efforts that for the first time began to place emphasis on the life-time value of customers (Arnett & Hunt, 2006:73). Therefore, the spirit of relationship marketing is based on cooperation and strategic partnerships between the marketer and the customer, which leads marketers to examine the behavioural factors, such as trust and commitment, of their customers (Sheth, 2017:7).

2.3.2 TOWARDS A DEFINITION OF RELATIONSHIP MARKETING

Hawkins and Mothersbaugh (2013:633) defines relationship marketing as any marketing effort employed by the marketer to improve a recurring exchange relationship with the customer. However, Agariya and Singh (2011:205) states that although many definitions of relationship marketing have been published, a universally accepted definition with a precise meaning is lacking. By consulting approximately 700 articles, Agariya and Singh (2011:206) identified 72 definitions of relationship marketing, which the source summarises to identify the core constructs of relationship marketing³¹. These core constructs include acquisition, retention, profitability enhancement, a long-term orientation, and a mutually beneficial situation for all participants of the relationship (Agariya & Singh, 2011:228). Furthermore, the source finds that the concepts used to manage these core constructs are trust, satisfaction, loyalty, commitment, service quality, value, duration, reciprocity, culture, and communication. Based on the wide and exhaustive research engagement that led Agariya and Singh (2011) to arrive at these concepts, they are also adopted by this study. These construct will constitute the antecedents of purchase intent in this study and will be discussed in section 2.8 and 2.9.

A marketer that aims to inspire commitment within the customers must strive to engage in deeper and more meaningful interactions with them (Pressey & Tzokas, 2006:1). Research has shown (Hawkins & Mothersbaugh, 2013:634) that committed customers are more profitable for a firm because committed customers ensure the longevity of revenue. Marketing activities associated with relationship marketing concentrate on attracting, developing, and enhancing customer relationships. Consequently, the success of any relationship marketing strategies lies in its ability to maintain its service relationships (Wei, 2016:187).

Ventura and Quero (2015:75) states that relationship marketing is becoming more prominent in the arts sector, and even those art sectors that function on a non-profit basis, showing that

³¹ These concepts are inclusive to a broad spectrum of different contextual scenarios (Agariya & Singh, 2011:228).

relationship marketing has wider implications than increasing profitability. The strategies employed within the field of relationship marketing are aimed at improving loyalty and therefore strengthen the relationship between organisations and consumers (Schiffman *et al.*, 2010:506).

For this reason, consumers play a more significant role in the decision-making processes of the organisation. This is where relationship marketing differs from more traditional marketing approaches where the consumer adopts a passive role in decision-making. This involves the consumers in assisting the marketer to define the aspects of the product that delivers value³² (Ventura & Quero, 2015:76). Therefore, relationship marketing thrives by creating value to strengthen a mutually beneficial relationship between the customer and the company.

2.4 ARTS MARKETING

In this section, some historical considerations of marketing applications within the arts are discussed, whilst elaborating on views within management and giving insight into some recent directions. Therefore, this section will be divided into two parts. The first part pertains to the history of arts marketing and contributing factors to its emergence as a field of study. Literature pertaining to the application of marketing strategies within the arts was consulted in order to provide insight into what the trends within this field are. Therefore, the second part of this section will investigate a few approaches to marketing and suggestions in terms of consumer research.

2.4.1 HISTORY OF ARTS MARKETING

Both Colbert and St James (2014:566) and Garber *et al.* (2008:57) state that marketing in the arts only appeared as a sub-discipline in the 1970s. Numerous sub-disciplines, including arts marketing, within the field of marketing focussing on small- or medium-sized businesses, hospitals, the service industry, and non-profit organisations, emerged during this time (Colbert & St James, 2014:566). Moulard *et al.* (2014:576) state that the art market has grown considerably, but that although research is available in areas such as arts sponsorship and marketing strategy, little research is available on the purchase behaviour of art consumers.

Market researchers question the legitimacy of this field of study and the validity of its contribution to marketing knowledge (Colbert & St James, 2014:566). These reservations are based on three observations, which could impede or assist the advancement of the field of arts marketing. Firstly, there are various opinions on the bounds of art, which branches from the philosophical debate in finding a definite definition of the concept of art as an aesthetic (Fillis, 2011:13). Secondly, there are distinctions and contradictions between the arts marketing research and marketing research in

³² See 2.9.5.

general. Lastly, arts marketing could broaden the areas of marketing and consumer research by applying marketing models to a specific area of application (Colbert & St James, 2014:566).

According to Fillis (2011), market researchers strive to achieve a deeper understanding of the factors of participation within the arts, specifically the forms of art consumption and social implications. This is due to the notion that artistic products are rich in culture and play a vital social role (Fillis, 2011:12).

Colbert and St James (2014:567) states that the consumption of cultural products creates distinctions in social class. Throsby (1994:3) agrees that pertaining to social class, these distinctions occur in the appreciation of the cultural product. As an example, Throsby (*Ibid.*) states that an individual with a higher cultural capital assumes a more objective and critical stance towards an art object, whereas a consumer with a lower cultural capital assumes a self-referential stance. This mannerism contributes to the notion of “taste”³³ within the arts, but discussion about this matter seems to reach no conclusion within the literature (Colbert & St James, 2014:567).

Colbert and St James (2014:568) mentions that a further important area of study within the field of arts marketing is the understanding of the attributes that contribute to the concept of experience. The responsibilities of the marketer do not include the art object but rather the understanding of all the service activities that contribute to and influence the overall experience of the consumer. The source distinguishes between two types of experiences that contribute to the overall range of experiences: aesthetic experiences pertain to the interactions between the consumer’s mind and the art object; service experiences encompass all the facets found around the art object, which enhance or manipulate the consumer’s aesthetic experience (Fillis, 2011:13).

Colbert and St James (2014:569) explores themes concerning service components found within arts marketing. The same source underlines the notion that the arts market is not homogeneous but segmented. An example of this could be the distinction between consumers who desire to relive a certain experience, which is driven by nostalgia, and those who seek new and challenging experiences. This touches on an important issue in arts marketing in that marketers often adopt a product orientation³⁴, but Garber *et al.* (2008:58) advises against this notion because then the marketer only focuses on the product or service to the exclusion of the audience. This is important because it could negatively affect, as an example, the attendance rates of concerts and,

³³ This on-going field of study is not aligned according to the scope of this study, which discusses the effects of the antecedents of concert attendance, other than the choice of music and artist.

³⁴ Colbert and St James (2014:569) explains product orientation as a vision adopted by the marketer, which “a product is in search of an audience”, and does not allow the marketer any control over the production of the product.

contrary to the objectives of many art institutions, may not be cultivating an appreciation for the arts as well as it can (Garber *et al.*, 2008:59).

Recent trends in the field of arts marketing appear to move away from this notion towards a market orientation focused on “a market in search of a product” (Throsby, 1994:3). The market orientation, also known as the consumer orientation, is founded upon market research³⁵ (Garber *et al.*, 2008:59). Arts institutions are still reluctant to adopt this notion, possibly because of ideological views that do not necessarily reflect the desires of the audience (Garber *et al.*, 2008:59). However, Dewey (2004:13) states that the marketer should be aware of the different artistic identities that exists within an audience³⁶. This situation could lead to more innovative programming, which drives a larger segment³⁷ of consumers (*Ibid.*).

2.4.2 MARKETING PRACTICES WITHIN THE ARTS

Garber *et al.* (2008:55) suggests that art administrators or market researchers, who might be unfamiliar with the field of arts marketing, use the Multi-attribute Model (MAM) to assist in conducting consumer research. The authors state that any marketing strategy must consider the desires of each subset within a market segment. This allows the marketer to target each group separately each with its own marketing strategies.

Garber *et al.* (2008:56-57) discusses ways to study audience characteristics and behaviour with the outcome to develop market segmentations that can be used to improve marketing strategies. The first step in this case study, of a noteworthy symphony orchestra in Southeastern United States, was to identify meaningful subsets³⁸ within the concert attendees which, upon identification, were exploited to construct an audience profile for targeting purposes. The case study then examined any pricing issues and concerns between the different subsets. In this case study, concerts were presented in two seasons per year, which is similar to the ECS. The concerts were made known through means of daily and weekly newspaper advertisements, direct mail, radio broadcasts, television advertisements, and Internet-based strategies, much like the marketing efforts used by the ECS. The issue sparking the need for market research was to gain insight into the best method/s to market and sell single tickets. Many arts institutions are facing the common problem of declining purchases in season ticket sales (Garber *et al.*, 2008:60).

³⁵ In this case Garber *et al.* (2008) identifies the market as the audience.

³⁶ Dewey (2004:13) states that the different artistic identities either praise the self-realization and originality or commercial goals of art.

³⁷ Market segmentation refers to the process of identifying the distinct segments found within a market or demographic in order to evaluate which segment's needs and desires can best be fulfilled by the Product (Schiffman *et al.*, 2010:70).

³⁸ Garber *et al.* (2008:60) explains meaningful subsets as a portion of consumers within a market which shows an homogeneous behavioral responds to a specific marketing strategy.

2.5 THE ENDLER CONCERT SERIES AS A PRODUCT

The authors Garber *et al.* (2008) and Colbert and St. James (2014) uses the term product within the context of the arts. However, due to the performing arts not producing a physical product, the authors places the arts within the product-service domain. It is, therefore, necessary to look at how a service differentiate from a product before the ECS can be defined as a product.

Lamb, Hair, McDaniel, Boshoff, Terblanche, Elliott and Klopper (2010:468) states that there are four characteristics which differentiates a service from a product:

- Services cannot be experienced in the same way as a physical product. It cannot be touched, seen, tasted or felt, therefore, services are intangible (Lamb *et al.*, 2010:468);
- A physical product follows the basic route of production, sale and consumption. The production and consumption phase within a service is inseparable because they occur at the same time (Lamb *et al.*, 2010:469);
- Services are less standardised and constant than physical products and are described as heterogeneous (Ibid.); and
- Unlike physical products, services are cannot be stored, stockpiled or warehoused for later use. This is known as perishability (Lamb *et al.*, 2010:470).

Within the context of marketing, Enis (1973:59) broadly defines the concept of a product as any item of value that is exchanged for another item of value in order to satisfy the desired need³⁹. Hawkins and Mothersbaugh (2013:17) supports this definition by arguing that: when consumers are faced with a perceived need, anything that is acquired to satisfy that need can be considered a product, implying that the product can fulfil the desired need with either the exchange of a physical object or the fulfilment of a service. The characteristics of a product include the properties that differentiate it from all the other competitive products and may include factors such as:

- Marketing communications, which refers to all modes of communication between the marketer and the market (consumers) and includes advertising, public relations, packaging, and branding (Hawkins & Mothersbaugh, 2013:18);
- Price, which is determined by the amount of money that consumers need to spend in order to obtain a product (Hawkins & Mothersbaugh, 2013:19);
- Distribution, which refers to the location/s where a product is made available from for consumers to purchase (Hawkins & Mothersbaugh, 2013:20); and

³⁹ In this case the value provided by the product (the ECS) is in the form of cultural and artistic meaning (Colbert & St. James, 2014:567).

- Service, which refers to the activities that enhance the quality of the product, for example, waiters in a restaurant (Hawkins & Mothersbaugh, 2013:20).

Miracle (1965:20) also provides a useful list of criteria for characterising a product based on observation of a large number of products, which was consulted in this regard. The placement of the ECS within the Stellenbosch University Music Department meant that a wide body of policy information about the Department could be consulted when a product-based definition of the ECS was formulated.

Marketers define the specifications of their products to (1) align them with the needs of their consumers, and (2) improve performance aspects such as relevance, impact and profitability in terms of market share (Hawkins & Mothersbaugh, 2013:407). The phase during which a company implements specific methods and tools to identify these specifications is called the Product Definition Phase (PDP) (Bhattacharya, S, Krishnan, V & Mahajan, V, 1998:50). Bhattacharya *et al.* (1998:50) explain that the PDP is an integral part of any product's continuous development, and Kalyanaram and Krishnan (1997:276) argues that companies do not place enough focus on the PDP. These sources agree that this phase is vital in assessing whether a product will be successful or not.

The above-mentioned criteria can assist in defining the ECS as a product. The ECS Policy Document⁴⁰ provides characteristics and functions that aided in the process of defining the Concert Series in terms of a product. These characteristics and functions include its role in promoting South African art music in the areas of education, performance, research, and public platforms. Following this, the next section will highlight these characteristics within the Policy Document to assist the reader in understanding the ECS as a product.

2.5.1 CURRENT MARKETING EFFORTS OF THE ENDLER CONCERT SERIES

In terms of its marketing communication, the Policy Document states that the ECS should engage in its advertising attempts across a wide variety of communication platforms. Currently, the ECS employs the following platforms for its advertising and communication efforts: a monthly newsletter with 3000+ subscribers, a Facebook page⁴¹, Computicket⁴², a website⁴³, the Hesse newsletter, What's on in Cape Town (online blog)⁴⁴, New Music South Africa's newsletter⁴⁵, Eikestad news with a weekly printed advert⁴⁶, monthly press releases in English and Afrikaans in "Die Burger",

⁴⁰ The Policy Document was created in May 2013 by the ECS Concert Committee in collaboration with Dr Stephanus Muller. The document's latest revision, as of the writing of this study, was made in 2016.

⁴¹ <https://www.facebook.com/Stellenbosch.Konservatorium>

⁴² Computicket is an online ticketing platform for entertainment services and events.

⁴³ <https://www.endler.co.za>

⁴⁴ <https://www.whatsonincape-town.com>

⁴⁵ <https://www.newmusic.org.za>

⁴⁶ Eikestad news is a Stellenbosch based newspaper agency.

advertisements on Fine Music Radio and Maties FM, A3 posters in and around the Endler and Stellenbosch, and digital signages in the Neelsie student centre and the Behrens foyer⁴⁷.

2.5.1.1 PRICING

The Policy Document states that one challenge would be to manage the ECS in a way that it would be financially stable⁴⁸. This being said, the ECS strives to deliver its concert offerings at an affordable price, but at the same time ensure revenue for its longevity. Single tickets (once-off) range between R50 – R140. Discounted offers are made available for students and pensioners.

Three options pertaining to seasonal tickets to all ECS concert offerings are available. In 2017, the first option allows the consumer into all ECS related concerts presented between January and July for R2 100 (R1 500 for pensioners); the second option gives access to all concerts presented between August and November for R1 800 (R1 300 for pensioners); the third option includes all concert offerings during the year for R3 900 (R2 800 for pensioners).

The ECS welcomes commercial activity, such as the sale of CDs, books and other publications, and merchandise in the Behrens foyer. Permission to run these commercial activities must first be granted by the ECS concert committee and a nominal fee will be drafted to conform to general Stellenbosch University policy.

2.5.1.2 DISTRIBUTION

Tickets for ECS concerts are available for purchase online at Computicket. Tickets are also available for purchase at the ticket office in the Behrens foyer before the start of concerts.

2.5.1.3 SERVICE

One of the core ideas communicated by the Policy Document is that the ECS should be used as a platform for music students at the Stellenbosch University Music Department to perform for credit-bearing modules, or to assist lecturers in realising creative projects. The ECS is therefore also an educational tool. Furthermore, the Policy Document states that the ECS should align its efforts to assist in upholding a positive image for Stellenbosch University.

The ECS provides between 30 and 40 music concerts for its audiences within a large spread of musical genres and categories (prestige, choral, orchestral, chamber, piano, jazz and matinée).

⁴⁷ The Behrens foyer is named after Richard Behrens, a previous director of the Music Department (Brouckaert, 2015:62).

⁴⁸ Please refer to section 2.7 for more on concert attendance and the financial difficulties in arts organisations.

Furthermore, the document states that the ECS should engage in audience development, and the repertoire performed should be entertaining, educational and challenging.

The ECS' Policy Document and website provide enough information to form a broad sense of what defines the ECS as a product, but critical research in this regard is absent. Areas which need to be investigated for a detailed definition include: an understanding of the significance of each individual purchase by a consumer, the time and effort put towards purchasing the product or service by consumers, the rate of technological changes within the service, the technical complexity, the consumer need for service, purchase frequency, rapidity of consumption and the extent of usage (the different ways and reasons that consumers use the product or service).

2.6 PURCHASE INTENT

Colbert and St James (2014:570) defines purchase intent as the customer's intention to recurrently commit to purchasing a specific product or service. Lee and Lee (2015:65) states that consumers will rarely purchase something if any uncertainty in the product's value exists. Therefore, it is important to any service based organisation to invest in long-lasting relationships with its clients to ensure future revenue. Ventura and Quero (2015:76) reflects this statement within their writing and adds that it is imperative to understand purchase intent in order to develop effective marketing strategies that will cultivate value, trust and loyalty.

Bateman and Valentine (2015) and Khuong and Tam (2015) states that purchase intent can influence the actual behaviour of consumers; the higher the purchase intent, the more inclination a consumer will show to purchase a product. Khuong and Tam (2015:193) states that understanding a person's purchase intent will allow the marketer to better understand that person's behaviour. Therefore, purchase intent is critical in understanding and predicting consumer behaviour.

Recent literature shows that purchase intent involves more than the actual re-purchasing of a product or service alone, but also includes several factors which contribute to the behavioural motives behind the customer's commitment towards a product or service. Bebbler *et al.* (2017:85) defines purchase intent as the disposition presented by the customers' behavioural intention to acquire a certain service and the probability of this to be effectively purchased. Lee and Lee (2015:59) states that if an individual has strong intentions to act in a certain way, then it is probable that the intention will be realised, therefore, purchase intent becomes a powerful tool to manipulate or control future purchase behaviour.

Lee and Lee (2015:60) warns that a customer who purchases a product is not guaranteed of repeated purchase behaviour. This is tied into the customer's expectations of the product versus the actual experience of the product, which highlights the importance of factors such as value,

satisfaction, and communication (*Ibid.*). This dichotomy - expectation against reality - is important to understand when an organisation wishes to build meaningful relationships with its customers. The understanding of purchase intent can direct the purchase behaviour of a customer, which gives insight to the marketer in how much effort a consumer will exert in order to recurrently pay for the use of a service (Ventura & Quero, 2015:78). Once a customer is aware and convinced of the value that product or service may bring, it becomes less difficult to motivate more frequent purchase intentions (Lee & Lee, 2015:65). Therefore, purchase intent attempts to bridge the gap between the expectation and reality dichotomy.

The literature points towards the importance of attendance at a performing arts event. The research discussed in the next section shows the importance of purchase intent. By strategising new ways to improve ticket sales, it is generally assumed that the rise in sales will ultimately point towards improved attendance rates; it, therefore, becomes necessary to study the antecedents that contribute to the management of purchase intent (Mort, 2008:354). Chang *et al.* (2012:837) states that it is important to understand the antecedents of the habit the marketer wishes to influence, and in the case of this study, purchase intent.

2.7 ANTECEDENTS OF PURCHASE INTENT

Akamavi *et al.* (2014:596) states that the determinants of purchase intent are an important subject to study and understand in order to realise the true impact of marketing efforts. This section, therefore, elaborates on these antecedents and provides a discussion of their relevance within this study.

Bebber *et al.* (2017:85) states that purchase intent receives information from the environment and the customer, making the concept a direct antecedent of purchase. The environmental factors contributing to the definition of purchase intent can indicate a clearer outline of its antecedents. These influences include the level of effort, convenience, time and financial constraints, which could all become possible impediments in purchasing a service (*Ibid.*).

Within the performing arts, a further driving factor towards purchase intent is the peripheral service elements that broaden the concert experience beyond that of the core artistic product presented on stage (Hume & Mort, 2008). The peripheral services of the product positively influences the customers' concept of loyalty and satisfaction towards the product, therefore becoming an important antecedent contributing to positive purchase intent (Colbert & St James, 2014:570).

It is important to note that the purchase intention of a customer may not always result in a real purchase, because purchase intent is subject to constant flux in customer motivations and needs, consumption habits, new information, or changes within competitive alternatives; changes within

these dimensions may change the customer's decision and loyalty towards a certain service (Bebber *et al.*, 2017:85). For this reason, literature (discussed in the sections following) was consulted to discover those antecedents that are relevant to purchase intent: the most prominent antecedents were shown to be awareness, communication, satisfaction, trust, and value.

2.7.1 AWARENESS

Lee and Lee (2015:60) states that product information is crucial to the customer's initial summary of the product's value, should not be difficult to comprehend, and should be easily accessible. The awareness⁴⁹ or perception of the product or service is important within the initial stages of building positive purchase intent. Both Akamavi *et al.* (2014:596) and Lee and Lee (2015:65) agree that consumer awareness is linked with purchase intent because of its effects on aspects such as value, satisfaction, and trust.

Linderman (1964:5) defines awareness as the aptitude or process to recall detailed thoughts, perceptions, and feelings. A steady flow of stimuli, which encompasses our experiences, can be stored and transformed into potential ideas. Rogers and Combs (Yaure, 1973:263) understands awareness as a mental faculty in which the distorted symbolizations and facets of a perceived reality are stored; the source states that perception is idiosyncratic and can mostly not be objectively defined except in broad categories.

Garber *et al.* (2008:74) states that awareness refers to any marketing attempts to inform the target audience or possible consumers of a performing arts event. The marketing attempts of an event is only restricted by the total money allocated to it by the financial plan. The literature points out the following marketing mediums as commonly found within the marketing efforts of performing art events: direct email, public radio, daily newspaper, the internet, word of mouth, and the telephone (Garber *et al.*, 2008:74).

Several studies (Chang *et al.*, 2012; Lee & Lee, 2015; Carvalho, Salgueiro & Rita, 2016) investigated the importance of awareness and its effects on purchase intent. Chang *et al.* (2012:837) states that awareness can be used to eliminate uncertainty within the purchase behaviour of customers. To reinforce this view, Lee and Lee (2015:65) states that a customer will not purchase a product or service if the initial product valuation does not meet the customer's expectations. If only inadequate information is available, the customer will most likely turn to competitive alternatives to

⁴⁹ Several definitions pertaining to the concept of awareness was found within the literature with awareness and perception used most often. This study uses the term awareness for the customer's perceptions of the product or service.

fulfil the desired need. Carvalho, Salgueiro and Rita (2016:203) states that positive customer awareness gives the company the opportunity to differentiate itself from its competition.

If marketers understand the concept of awareness as the consumers' perception of the product, then the marketers can look at different functions within their marketing strategies in order to manipulate awareness to improve purchase intent. This entails the adaptation of basic motivational aspects within marketing to influence the consumers' perception of the product (Schiffman *et al.*, 2010:260). It also includes gaining understanding to how customers feel about the physical environmental aspects of the product or service (Akamavi *et al.*, 2014:597). For this study, it will, therefore, be necessary to understand the customers' evaluation of the ECS' advertising⁵⁰ strategies⁵¹ and environment. Findings will be discussed in the form of suggestions, which could be employed to improve purchase intent. Thus, the following hypothesis is proposed:

H₁ – There is a positive relationship between awareness and purchase intent.

2.7.2 COMMUNICATION

Traditionally, communication forms the link between the marketer and the market. It consists of five components: the sender (the source of the message, usually the marketer), the message, the medium (ex. Television, internet or word-of-mouth), the receiver (usually the market), and feedback (gives insight to the marketer to how the market responded towards the message) (Schiffman *et al.*, 2010:280). Research about communication and its effect on commitment towards the company and customer purchase intent appear to be limited. Carrillat and Dantas (2013:190) states that the relationship is clear and should be investigated for a better understanding of how the concept contributes towards purchase intent.

To improve communication efforts and its effectiveness, Carrillat and Dantas (2013:189) states that companies can adapt their communications mediums, such as websites, newsletters, emails, and print advertising, according to the customer's needs. Therefore, consumer research is essential in determining the instruments to be used for the communications process. This enhances the communications experience, which could provide better insight and context for the consumers. Therefore, by implementing an effective and insightful communication model, marketers can gain a better understanding into how to fulfil the customers' needs (Wei, 2016:186). This does take effort and time to gather information from the customers in terms of their preferences, needs, and behaviour towards the company (Carrillat & Dantas, 2013:189).

⁵⁰ Please refer to section 2.6.1 for list of advertising efforts.

⁵¹ This notion is supported by Akamavi *et al.* (2014:596) stating that advertising campaigns form the most applicable method to ensure quality to the customer's initial awareness of the product or service.

Personalised communication messages can positively influence the customer's commitment towards the company. Carrillat and Dantas (2013:198) explains that positive effort initiated by the customer towards the company translates to improved loyalty, word-of-mouth communication, and ultimately purchase intent. Hawkins & Mothersbaugh (2013:626-629) states that positive communication is essential in motivating purchase intent.

Dagger and Raciti (2010:104) agrees upon the importance of communication by stating that it is a vital component for developing and maintaining any relationship because it provides an understanding of the exchanges between the organisation and customer. Therefore, this study will need to assess the customers' experience of the current communication models of the ECS, which will be presented in the form of suggestion to improve purchase intent if implemented. Thus, a second hypothesis is proposed:

H₂ – There is a positive relationship between communication and purchase intent.

2.7.3 SATISFACTION

Satisfaction refers to the attitude that consumers assume after using a service. This includes all aspects, as well as peripheral services, which are included within the purchased service (Hume & Mort, 2008:305). The consumer's attitude is based on the relationship between the perceived and expected performance of the service (Schiffman *et al.*, 2010:29).

Akamavi *et al.* (2014:597) defines satisfaction as a customer's overall evaluation of the product or service in terms of whether that product or service has met their specific needs and that the expectation-reality dichotomy has been successfully negated. As discussed in section 2.2 and 2.7, by bridging the gap between expectation and reality the company can establish better relationships with its customers and consequently improve purchase intent. Therefore, many relationship marketers aim to improve or enhance the overall satisfaction of the consumer because it is an important motivating aspect of customer loyalty (Hawkins & Mothersbaugh, 2013:626). Schiffman *et al.* (2010:223) agrees with the importance of customer satisfaction and states that all marketing efforts should be aimed to improve and maximize the overall satisfaction of the service. Therefore, the effect of satisfaction on purchase intent becomes evident, Akamavi *et al.* (2014:598), agrees by stating that satisfaction is a direct antecedent of purchase intent.

Marketers must understand how to satisfy customers to improve on customer satisfaction. Customers must be informed of the benefits of the service and how their needs can be satisfied by the company. This notion, shown by the company, demonstrates to customers that their interests are placed first (Akamavi *et al.*, 2014:597). Therefore, satisfaction becomes an important tool to help the marketer understand and predict purchase intent (Ventura & Quero, 2015:78).

As discussed in section 2.2., relationship marketing employs strategies that are aimed at improving on the relationship between the consumer and the organisation. Satisfaction is an important contributing factor to this relationship and is defined as the resulting emotion or stance (positive or negative) a consumer develops after the consumption of a service. The overall quality of the service contributes to the satisfaction of the consumer and then develops into either trust or distrust (Quero & Ventura, 2015:77). Satisfaction is, therefore, an important facet in determining whether the consumer would consider returning to a service after initial consumption (Jindal & Rupinder, 2017:8). This study will investigate the ECS's customers' experience in terms of satisfaction to prove the following proposed hypothesis:

H₃ – There is a positive relationship between satisfaction and purchase intent.

2.7.4 TRUST

Ventura and Quero (2015:77) states that trust is an important variable in establishing customer relationships. If the level of satisfaction experienced by the customer is high enough, the customer develops a relationship of trust with the organisation. This trust allows for the customer to be more willing to exchange money (eg. buy tickets) for the desired service (Ventura & Quero, 2015:77). Evidently, this trust is what contributes to a consumer's loyalty towards a specific entertainment service (Schiffman *et al.*, 2010:30).

Colbert and St James (2014:570) defines loyalty as the commitment and inclination to continually purchase a specific product or service over time. Carrillat and Dantas (2013:191) explains that trust can be used to strengthen customer loyalty which could lead to improved purchase intent. Therefore, trust is an antecedent of purchase intent (Ventura & Quero, 2015:75). Chang *et al.* (2012:835) states that trust is an important component of establishing regular purchase behaviour and that it can serve as a mechanism for reducing uncertainty.

It is important that marketers should carefully analyse the amount of effort customers exert in exchange for the value and satisfaction that the service brings (Carrillat & Dantas, 2013:199). This allows the marketer to enhance the experiences of the customer, which positively contributes to the customer's trust towards the company. When a certain degree of trust and strong emotional connection to the service are formed, the consumer is more likely to establish a habit of repurchase (in this case purchase intent) towards the product/service (Fraering & Minor, 2013:334). Levesque and McDougall (2000:392) states that investing in trust is an important focus within service-based organisations that aim to increase long-term profits and purchase intent.

It would appear that there is little research available on the effects of trust on purchase intent within the context of the arts. A greater understanding of those aspects that contribute towards trust can increase purchase intent at the ECS. Therefore, the following hypothesis is proposed:

H₄ – There is a positive relationship between trust and purchase intent.

2.7.5 VALUE

Researchers agree that value appears to be an important antecedent of purchase intent (Akamavi *et al.*, 2014:599). Value is determined by the consumer by measuring the total benefits gained during the exchange of money and the service (in this case service refers to the performing arts event) received (Schiffman *et al.*, 2010:29). Consumers evaluate value according to aspects such as convenience, price, peripheral services⁵², and any other extra elements tied to the service (Hume & Mort, 2008:306). Levesque and McDougall (2000:394) states that value is idiosyncratic and varies from one customer to another. Chang *et al.* (2012:836) states that value is a critical element to consider when influencing behaviour, especially, to increase purchase intent.

Hume (2008:353) states that value is related to risk, which should be taken into account when determining the price of the service. In response, Hume (2008:353) suggests that one must understand how each customer attributes value to the service. By aligning quality with price, the service becomes more worthy of the customer's time and money (Schiffman *et al.*, 2010:198). Purchase intent is positively affected, if a consumer's experience of the service is aligned with feelings of good value for money⁵³ (Levesque & McDougall, 2000:394).

Chang *et al.* (2012:837) states that value also reflects the customer's multi-sensory, fantasised, and emotive experiences, and that researchers should take these experiences into account to understand the entirety of the purchasing experience. The authors state that the understanding and correct management of value can direct and motivate consumer behaviour and decision making, therefore making it an important antecedent of purchase intent.

At performing arts events, revenue is usually determined by the total number of tickets sold. Literature points out that within the sales of tickets, two subsets of consumers can be identified: single ticket consumers and subscription (discount) ticket consumers (Garber *et al.*, 2008:57). By studying the purchasing habits of these different subsets consumers, arts events and organizations

⁵² Peripheral services facilitates and supports the core service/offering. However, these aspects are not directly part of the core service and includes aspects such as the quality of the venue, the foyer, refreshment services, amenities, contact personal, parking, public transport, and ticket ques (Hume, 2008:350).

⁵³ Chang *et al.* (2012:837) defines this as utilitarian value, which is a non-emotional outcome of the purchasing experience.

are enabled to develop better pricing and discount strategies in order to motivate better purchase intent (Fader *et al.*, 2012:5).

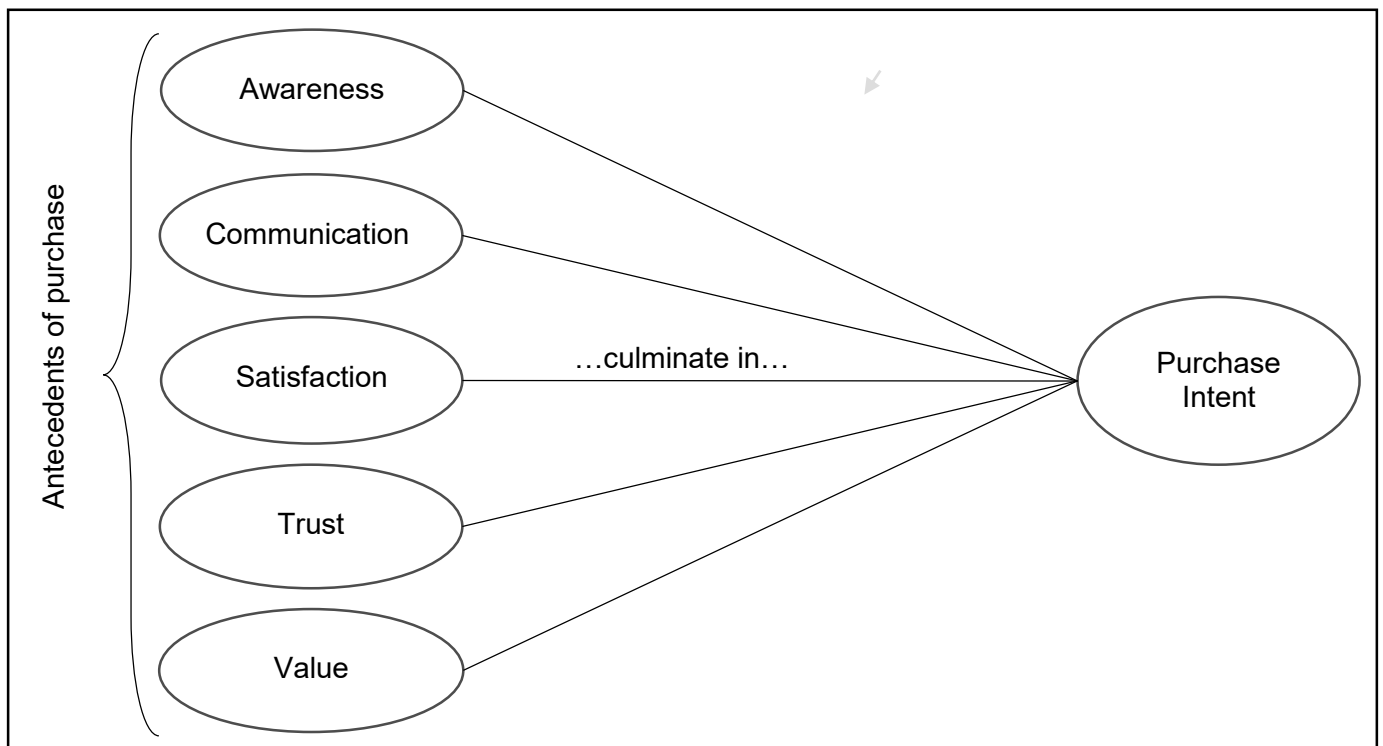
This study aimed to gain an understanding of the degree of value that the ECS brings to its customers, financially and personally. The findings are discussed further on and suggestions are made that could improve purchase intent. Therefore, this final hypothesis is proposed:

H₅ – There is a positive relationship between value and purchase intent.

2.8 CONCEPTUAL MODEL

By looking at the literature presented within the previous sections, the following conceptual model could be identified. This model will be returned to further on.

Figure 2.6: The antecedents of purchase intent.



CHAPTER 3: RESEARCH METHODOLOGY

3.1 INTRODUCTION

Performing arts organisations worldwide are struggling to maintain positive attendance rates (Garber *et al.*, 2008:60). The ECS holds no exception to this problem. Therefore, the need for research into the antecedents of purchase intent becomes evident. To reiterate, the aim of this research is to achieve three objectives:

- to identify and study the antecedents of purchase intent relevant to the ECS;
- to empirically assess the relationships between purchase intent and its antecedents;
- to suggest practical strategies through which purchase intent toward the ECS can be managed.

To achieve the above-mentioned objectives, a suitable research design is required. This chapter describes the research methods followed during the empirical phase of this study.

The proposed hypotheses, discussed in Chapter 2, are summarised below. Thereafter the relevant primary and secondary information sources used to address the research objectives stated above, as well as the sampling process, target population, sample type, sampling size, sampling technique, data collection instrument, fieldwork process and data analysis process, will be described.

3.2 HYPOTHESES

The hypotheses stated within this study are listed in Table 3.1 and serves to address the research. The dependent used within this study was *purchase intent* and the independent variables were *awareness*, *communication*, *satisfaction*, *trust* and *value*.

Table 3.1: Hypotheses tested in the study.

H ₁	There is a positive relationship between awareness and purchase intent.
H ₂	There is a positive relationship between communication and purchase intent.
H ₃	There is a positive relationship between satisfaction and purchase intent.
H ₄	There is a positive relationship between trust and purchase intent.
H ₅	There is a positive relationship between value and purchase intent.

3.3 SAMPLING

The sampling process used in this study included: identifying the target population, identifying a relevant sampling technique, determining the sample size, and determining how data would be gathered from respondents.

3.3.1 TARGET POPULATION

The target population for this study was any individual who attended concerts at the Endler Hall at the University of Stellenbosch. There were no other restrictions, such as age or race, imposed on participants of the study.

3.3.2 SAMPLING TECHNIQUE

The type of sampling used in the study was convenience sampling, which is a form of non-probability sampling⁵⁴. Convenience sampling entails that the sample is to be drawn from a population which is easily accessible and readily available. The ECS and its attendees proved to fit the requirements of convenience-sampling. The sample was drawn in such a manner that the rich array of individuals attending concerts will be represented. Variety in terms of genre, pricing, age, and performance times was a consideration.

3.4 MEASUREMENT INSTRUMENT

The developed questionnaire was adapted to be suitable within the specific context of the ECS. As stated above, previous marketing research studies were consulted to create the questionnaire. This was done to ensure the validity and reliability of the questionnaire.

The questionnaire was constructed to measure the following six dimensions: purchase intent (PI), awareness (AW), communication (COM), satisfaction (SAT), trust (TRUST), and value (VAL). For all of these dimensions, except for value, five questions were used. For VAL, six questions were used to represent the two different types of value discussed in chapter 2: therefore, three questions represented hedonic value⁵⁵ and three for utilitarian value⁵⁶. The total amount of questions resulted in 31 questions. The items are measured on a Likert scale where 1 = strongly disagree, and 7 = strongly agree. The items used for the questionnaire are listed below in Table 3.2.

⁵⁴ Non-probability sampling refers to any sample which does not aim to collect a representative segment of a population (Lamb *et al.*, 2010:165).

⁵⁵ Hedonic value refers to any multisensory, fantasy and/or emotional element contributing towards the value perceived during the purchasing experience (Chang *et al.*, 2012:837).

⁵⁶ Utilitarian value refers to the task-orientated, cognitive, and non-emotional elements contributing to the acquisition of the product (Chang *et al.*, 2012:837).

Table 3.2: Questionnaire items utilised in constructing the final questionnaire.

Dimension	Citation	Questionnaire item (Original)	Questionnaire item (Adapted)
Purchase intent			
PI1	Balaji, Roy & Wei (2016)	I would keep doing business with this bank.	I wish to maintain my relationship with the Endler Concert Series.
PI2	Kaushal & Kumar (2016)	I will recommend this brand to others.	I will recommend the Endler Concert Series to others.
PI3	Breitner & Degirmenci (2017)	I will probably buy an electric vehicle in the near future.	I intend to continue attending performances at the Endler Concert Series in the foreseeable future.
PI4	Akamavi <i>et al.</i> (2014)	I say positive things about this XXX to other people.	I say positive things about the Endler Concert Series to other people.
PI5	Akamavi <i>et al.</i> (2014)	I would continue to do business with this XXX if its interests (or prices) increase somewhat.	I would continue doing business with the Endler Concert Series if its prices increase somewhat.
Awareness			
AW1	Donthu & Yoo (2001)	I am aware of X.	I am aware of the Endler Concert Series.
AW2	Donthu & Yoo (2001)	I can quickly recall the symbol or logo of X.	I can quickly recall the symbol or logo of the Endler Concert Series.
AW3	Balakrishnan & Hemalatha (2017)	I am usually aware of different Brands of grocery products available in the market.	I am usually aware of different concerts hosted by the Endler Concert Series.
AW4	Huang & Radder (2008)	I can remember a number of different brands when purchasing.	I can recognize the Endler Concert Series among other competing brands.

AW5	Balakrishnan & Hemalatha (2017)	I get attracted by advertisements in Media.	I often hear about the Endler Concert Series.
Communication			
COM1	Boshoff, Terblanche & Theron (2008)	The NFP keeps clients well informed.	The Endler Concert Series keeps me well-informed.
COM2	Boshoff, Terblanche & Theron (2008)	The NFP provides frequent communication.	The Endler Concert Series provides frequent communication.
COM3	Boshoff, Terblanche & Theron (2008)	The NFP provides timely information.	The Endler Concert Series provides timely information.
COM4	Boshoff, Terblanche & Theron (2008)	The NFP provides accurate information.	The Endler Concert Series provides accurate information.
COM5	Oly Ndubisi (2007)	The bank provides timely and trustworthy information.	Information by the Endler Concert Series is trustworthy.
Satisfaction			
SAT1	Boshoff, Terblanche & Theron (2012)	Our clients are satisfied with the NFP.	I am happy with the Endler Concert Series.
SAT2	Boshoff, Terblanche & Theron (2012)	If our clients have to do it over again, they would choose the NFP again.	If I have to do it all over again, I would choose the Endler Concert Series again.
SAT3	Boshoff, Terblanche & Theron (2012)	Our clients are satisfied with the NFP's services.	I am satisfied with the Endler Concert Series' services.
SAT4	Boshoff, Terblanche & Theron (2012)	The NFP's service meets clients' expectations.	The Endler Concert Series's services meets my expectations.
SAT5	Boshoff, Terblanche & Theron (2012)	It is a pleasure for clients to do business with the NFP	It is a pleasure for me to attend performances at the Endler Concert Series.
Trust			
TRUST1	Boshoff, Terblanche & Theron (2008)	Our clients trust the NFP.	I trust the Endler Concert Series.

TRUST2	Boshoff, Terblanche & Theron (2008)	Our clients have confidence in the NFP.	I have confidence in the Endler Concert Series.
TRUST3	Boshoff, Terblanche & Theron (2008)	The NFP can be regarded as credible.	The Endler Concert Series is credible.
TRUST4	Boshoff, Terblanche & Theron (2008)	The NFP demonstrates a high level of integrity.	The Endler Concert Series demonstrates a high level of integrity.
TRUST5	Chang <i>et al.</i> (2012)	Based on my experiences with the Yahoo!Kimo shopping mall in the past, I know that it keeps its promises to its customers.	Based on my experiences, the Endler Concert Series keeps its promises.
Value			
VAL1	Chang <i>et al.</i> (2012)	Using the Yahoo!Kimo shopping mall is a convenient way to shop.	Attending the Endler Concert Series is convenient.
VAL2	Chang <i>et al.</i> (2012)	This website provided a variety of product offerings.	The Endler Concert Series provides a variety of concerts.
VAL3	Chang <i>et al.</i> (2012)	I find shopping at the Yahoo!Kimo shopping mall stimulating.	I find attending concerts at the Endler Concert Series stimulating.
VAL4	Chang <i>et al.</i> (2012)	To me, shopping at the Yahoo!Kimo shopping mall is a way of relieving stress.	To me, attending the Endler Concert Series is a way of relieving stress.
VAL5	Chang <i>et al.</i> (2012)	I enjoy socializing with others when I shop at the Yahoo!Kimo shopping mall.	I enjoy socializing with others when I attend at the Endler Concert Series.
VAL6	Oh (2000)	XYZ offers good value for the price.	The Endler Concert Series provides good value for money.

3.5 DATA COLLECTION

Respondents were required to indicate their voluntary participation in the study, after which they received a questionnaire. Attached to the questionnaire, respondents were presented with a cover letter providing context as to the nature and purpose of the study. This letter also gave assurances of the respondents' anonymity and made reference to the fact that there were no correct or incorrect answers for any of the questions. After the questionnaires were handed out, completed and collected again, the fieldwork was completed.

3.6 DATA ANALYSIS

Data was captured with Microsoft Excel, after which it was imported into SPSS (Statistical Package for the Social Sciences) version 25. The analysis primarily focused on reliability⁵⁷ (measured through Cronbach's alpha⁵⁸) as well as regression analysis.

Reliability pertains to the degree to which the questionnaire generated identical results on repeated trials (Miller & Mills, 2012:1476). By using Cronbach's alpha, the reliability of the questionnaire items could be measured. After the reliability of the measurement instrument was established, the antecedents were used in the final data analysis.

Regression analysis was used to assess the possible relationships between the independent variables (antecedents of purchase intent) and purchase intent. Firstly, the R square value was needed. The closer the R square value is to one, the more variance in the dependent variable is explained by the independent variables (Engle, 1982:1000). Secondly, for the measured antecedents to effectively capture the construct, a coefficient alpha of 0.7 or higher would be needed. If a result falls below 0.7 the item should be deleted (Boshoff, Terblanche & Theron, 2012:40). Furthermore, the beta value determines how much influence the independent variables have on the dependent variable. Therefore, the higher the beta value of awareness, communication, satisfaction, trust, and value is, the more influence the antecedent will have on purchase intent. (*Ibid.*).

3.7 CONCLUSION

The purpose of this chapter was to give the reader insight into the research methods employed within this study towards the purpose of assessing the relationship between purchase intent and its antecedents in the ECS. The following chapter will discuss the findings made in the application of the above-mentioned methods.

⁵⁷ The reliability pertains to the degree to which the questionnaire will generate identical results on repeated trials (Miller, 2012).

⁵⁸ Also known as coefficient alpha analysis.

CHAPTER 4: EMPIRICAL RESULTS

4.1 INTRODUCTION

The preceding chapter discussed the methods used for data collection, the sampling plan and the statistical techniques that were employed. This chapter provides the empirical results of the study, which is presented in two sections: first, the results of the pre-test are discussed, after which the empirical results of the main study are provided. The chapter concludes with a discussion of the possible acceptance or rejection of the hypotheses that were stated earlier.

4.2 RESULTS OF THE PRE-TEST

Before the actual data gathering commenced, a pre-test was conducted amongst a sample of 30 respondents. The respondents were selected in a manner that was representative of the main study. The purpose of the pre-test was to determine the reliability of the scales used to measure the different variants. As mentioned in Chapter 3, the reliability of the measurement was determined according to a calculation of Cronbach's alpha. The results of the reliability test appear in Table 4.1:

Table 4.1: Coefficient alpha results of the pre-test.

Construct	Coefficient alpha
Purchase intent	.859
Awareness	.679
Communication	.885
Satisfaction	.890
Trust	.875
Value	.597

As indicated in Table 4.1, the majority of Cronbach alpha scores were above the generally accepted threshold of 0.7. In this way, the reliability for purchase intent, communication, satisfaction, and trust could be established above reasonable doubt. Unfortunately, the Cronbach alphas for awareness and value failed to adhere to the 0.7 threshold, therefore demonstrating lower reliabilities., a closer inspection of the contribution of each of the individual items to the respective A closer inspection of these variables revealed that it was possible to increase their reliability significantly: with respect to awareness, it became clear that by removing item AW1 from the dataset,

the Cronbach's alpha for this construct increased to 0.701; similarly, the removal of VAL5 increased the reliability level of value to 0.716. Once these two items were removed, all scales were deemed to show sufficient reliability. The effect of the removal of these two items resulted in the final length of the measurement instrument being reduced to 29 items.

4.3 RESULTS OF THE MAIN STUDY

In order to address the research aims of this project, and following on the successful conclusion of the pre-test, the main study was conducted. In this section, the realised sample is discussed, followed by a discussion of the reliability analysis. Finally, the results of the regression analysis will be put forward. The chapter will end with a section on the possible acceptance or rejection of the hypotheses.

4.3.1 REALISED SAMPLE

This study pertains to the domain of the ECS. Therefore, concerts were selected in accordance to the ECS schedule. Two types of concerts were selected: four lunch hour (which are normally associated with larger student attendance), and three evening concerts (larger adult and elderly attendance). Table 4.2 contains details of the specific concerts that were selected. Table 4.2 also include specifics regarding the number of questionnaires completed during each of the selected concerts.

Table 4.2: Date and specifics of the concerts where questionnaires were distributed.

Date	Type	Concert details	Total no. of questionnaires
21/09/2017	Lunch hour	Percussion students, presented by Suzette Britz students	22
22/09/2017	Evening concert	Gottlieb Wallisch & Jeremy Joseph, piano & organ recital	30
26/09/2017	Lunch hour	Cameron Williams & Sulayman Human	20
28/09/2017	Lunch hour	Spanish Guitar Music, Joshua Frank & Hugo Veldman	10
30/09/2017	Evening concert	University of Stellenbosch Symphonic Orchestra conducted by Corvin Matei	47
5/10/2017	Lunch hour	Chris Njapha & Sulayman Human	16
8/10/2017	Evening concert	Bach Christmas Oratorio with Schola Cantorum conducted by Martin Berger	19
Total			164

As indicated in Table 4.2, 164 respondents participated in the research. The majority of questionnaires (58%) were gathered from evening concerts. This is understandable due to the higher attendance rates of evening concerts over lunch hour concerts. From Table 4.2 it is further evident that the final selection of concerts included in this study was done in such a manner that a broad spectrum of concerts in terms of genre and style was addressed.

4.3.2 RELIABILITY

As in the case of the pre-test, the reliability of the measurement instrument was assessed according to a determination of Cronbach's alpha. The results of the reliability assessment appear in Table 4.3.

Table 4.3: Coefficient alpha after reliability analysis.

Purchase intent & Antecedents	Coefficient Alpha
Purchase intent	.833
Awareness	.662
Communication	.870
Satisfaction	.892
Trust	.916
Value	.812

The results, as shown in Table 4.3, show that the Cronbach alpha scores for all the items except for awareness were above 0.7. Unfortunately, it was not possible to increase the reliability score for awareness through the removal of any of the items used to measure this construct. However, according to Nunally (1978), a reliability score above 0.6 could still be regarded as reliable, especially since the study is of an exploratory nature. Based on this viewpoint, awareness was retained as an independent variable to examine purchase intent.

4.3.3 REGRESSION ANALYSIS

The relationships between the hypothesised relationships were assessed by means of a regression analysis. In the regression analysis, purchase intent was stated as the dependent variables, with awareness, communication, satisfaction, trust, and value acting as independent variables. The results of the regression analysis appear in Table 4.4.

Table 4.4: Regression analysis

Coefficients							
Model	Unstandardized coefficients		Standardized coefficients	t	Sig.	Collinearity Statistics	
	B	Std. Error	Beta			Tolerance	VIF
(Constant)	.897	.226		3.973	.000		
Awareness	.162	.048	.186	3.389	.001	.496	2.015
Communication	-.051	.059	-.056	-.870	.386	.359	2.787
Satisfaction	.289	.099	.319	2.927	.004	.126	7.966
Trust	.110	.090	.121	1.221	.224	.151	6.608
Value	.376	.072	.402	5.240	.000	.254	3.939

The first hypothesis to be assessed was the relationship between awareness and purchase intent. The t-value of awareness is 3.389, which was accompanied by a positive beta value of 0.186. This demonstrates a positive association between awareness and purchase intent. The significance value was found to be 0.001, therefore supporting H₁.

With regards to the possible relationship between communication and purchase intent, no significant support for the relationship could be established. The study, therefore, did not support H₂. The same scenario emerged in terms of the hypothesised relationship between trust and purchase intent, meaning that H₄ was not confirmed. In effect, the non-support that was found for these two hypotheses implies that neither communication nor trust were found to be significant antecedents of purchase intent. These two findings are unexpected and will be discussed in the next chapter.

The relationship between satisfaction and purchase intent was the third hypothesis to be assessed. Based on the t-value of 2.927 and the accompanied beta value of 0.319, the relationship between these two variables was confirmed. Furthermore, the significance of 0.004 provides support for H₃.

The final hypothesis to be assessed was the relationship between value and purchase intent. The t-value was found to be 5.240. Together with a positive beta value of 0.402, this indicates a positive association between value and purchase intent. The value antecedent generated a significance value of 0.000; this means that $p < 0.001$. Therefore, it can be concluded that there is a positive relationship between value and purchase intent, thus confirming H₅.

In order to assess possible levels of multi-collinearity, both VIF and tolerance levels were assessed. Based on the generally accepted levels for both these measures, multi-collinearity were not found to be a concern between the independent variables.

In inspection of the R Square (R^2) statistic is required to establish the amount of variance in the purchase intent that was declared by the independent variables. Details regarding this analysis appear in Table 4.5.

Table 4.5: R Square

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	0.874	.764	.757	.50660

Table 4.5 indicates an R^2 value of 0.764. This implies that a large percentage (more than 76%) of the variance in purchase intent was explained by the five independent variables⁵⁹.

4.2.1 FINAL HYPOTHESES TESTING

Three of the hypotheses stated in the study were supported, whilst two were not supported. Table 4.6 provides a summary on this matter. The implications of the outcomes depicted in Table 4.6 are addressed in Chapter 6.

Table 4.6: Summary of hypotheses assessed.

	Hypothesis	Outcome
H ₁	There is a positive relationship between awareness and purchase intent.	Confirmed
H ₂	There is a positive relationship between communication and purchase intent.	Not confirmed
H ₃	There is a positive relationship between satisfaction and purchase intent.	Confirmed
H ₄	There is a positive relationship between trust and purchase intent.	Not confirmed
H ₅	There is a positive relationship between value and purchase intent.	Confirmed

⁵⁹ 76% of the variance in purchase intent is explained by awareness, communication, satisfaction, trust, and value.

4.3 CONCLUSION

Through empirical research, the study established support for three of the five originally stated hypotheses. The three hypotheses that were supported are in accordance with the literature, however, the non-support that was found for two of the hypothesised relationships was unexpected.

The next chapter focus on the implications of these findings. Furthermore, practical recommendations will be made regarding the way in which purchase intent can be managed within the context of the ECS.

CHAPTER 5: IMPLICATIONS AND CONCLUSIONS

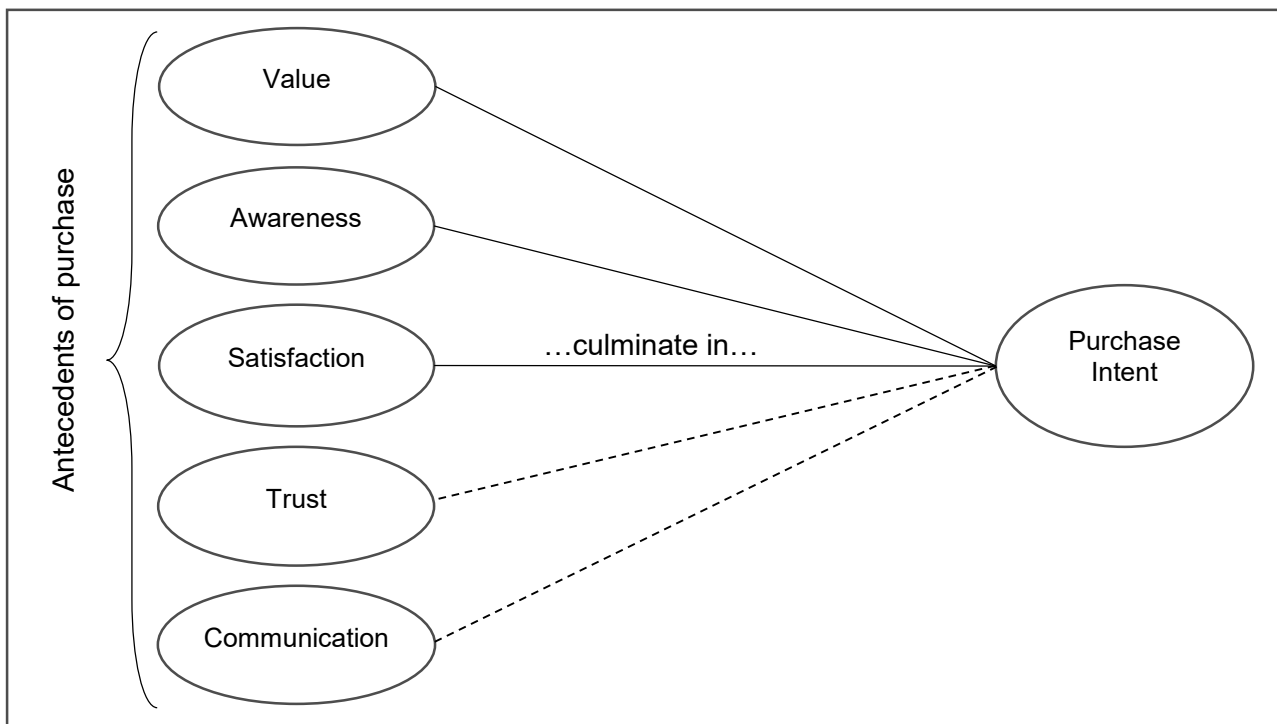
5.1 INTRODUCTION

The previous chapter demonstrated and discussed the findings of the study and determined the significance of the antecedents of purchase intent as they pertain to the ECS. This chapter provides a summary of the research, and offers recommendations on how purchase intent should be managed from the perspective of the ECS. The chapter will conclude with a discussion of both the limitations of the study, as well as indicating a number of directions for future research.

5.2 INTERPRETATION OF EMPIRICAL RESULTS RELATIVE TO THE EXISTING THEORY

The empirical results of the study is graphically presented in Figure 5.1:

Figure 5.1: Graphical representation of the empirical results.



Notes to Figure 5.1:

1. Solid lines refer to relationships confirmed.
2. Dashed lines refer to relationships not confirmed.

The hypotheses that were assessed in this study were stated in such a way that positive relationships were envisaged between purchase intent and its antecedents. Three of the original five hypotheses were confirmed, proving a positive relationship between purchase intent and awareness (H_1), satisfaction (H_3) and value (H_5).

5.2.1 RELATIONSHIPS CONFIRMED IN THE STUDY

The positive relationship between awareness and purchase intent that was found in this study, was expected. This argument is based on the support that was found in the literature for the relationship between these two constructs⁶⁰. Lee and Lee (2015:65) stated that awareness is an important aspect to consider when managing purchase intent. This finding was similar to that by Akamavi *et al.* (2014:596) who found that awareness is linked to purchase intent. Therefore, the consumer's initial perception is important in building positive purchase intent at the ECS.

Chang *et al.* (2012:837) explained that awareness assists the marketer to eliminate uncertainties (towards a product or service) within customers. Furthermore, awareness assists in differentiating the product from its competition. This statement is supported by Lee and Lee (2015:65) who found that consumers were less likely to engage with a product if inadequate information was perceived during the initial awareness of that same product.

The importance of awareness as an antecedent to purchase intent is further emphasised by Schiffman *et al.* (2010:260), who stated that the basic motivational aspects within marketing efforts can be used to manipulate awareness. Therefore, marketers should understand the different functions within their marketing strategies to successfully manipulate awareness with the aim to improve purchase intent.

This study found that there was a positive relationship between satisfaction and purchase intent. Based on the literature in Chapter 2 this was to be expected. Quero and Ventura (2015:78) emphasised the importance of satisfaction as a tool to manage purchase intent. The authors stated that this entails the alignment of the services provided by the company with the needs of the company's consumers. The overall quality of the service is then translated by the consumers into either positive or negative purchase intent.

Quero and Ventura (2015:78) supports Akamavi *et al.* (2014:597) and stated that if the product or service successfully negates the expectation-reality dichotomy experienced by the consumer, a recurrent purchase habit (purchase intent) is more likely to occur. Hawkins and Mothersbaugh

⁶⁰ Please refer to Chapter 2.

(2013:626) also confirmed this statement and further emphasised the important role of satisfaction in developing purchase intent.

The relationship between value and purchase intent was found to be positive. Based on the support from the literature this finding was to be expected. Levesque and McDougall (2000:394) stated that the result of a consumer experiencing the right amount of value (in terms of cost) in exchange for the provided product or service will positively affect purchase intent. The author Schiffman *et al.* (2010:198) agrees with this statement by emphasising the importance of aligning price with quality.

Hume (2008:353) made the suggestion that marketers should strive to understand what constitutes as value for each consumer to assist in determining the price of the product or service. Similarly, Fader *et al.* (2015:5) state that pricing and discount strategies should be aligned with the purchasing habits of consumers to positively enhance purchase intent.

Chang *et al.* (2012:837) contributed by elaborating on the role of hedonic value⁶¹ within the purchasing experience of the customer. The author stated that the management of value is an important step to managing purchase intent.

5.2.2 RELATIONSHIPS NOT CONFIRMED IN THE STUDY

The hypothesised relationship between communication and purchase intent (H₂), and between trust and purchase intent (H₄) were not confirmed in this study. These two findings were not only interesting, but also unexpected.

In regards to the relationship between communication and purchase intent, this study contradicts the literature. Since there is support in the literature for the relationship between communication and purchase intent. For example, Carrillat and Dantas (2013:190) argued that companies should align their communication strategies with the needs of consumers. Both Carrillat and Dantas (*Ibid.*) and Wei (2016:186) explained that a communication model which accommodates the needs of the consumers positively contributes towards purchase intent.

Dagger and Raciti (2010:104) and Hawkins and Mothersbaugh (2013:626) also supported the notion of a positive relationship between communication and purchase intent. The former stated that any relationship's success is based on the quality of communication, therefore an understanding of

⁶¹ Please refer to Chapter 2.7.5.

the interactions between organisation and consumer is needed. For this reason the author Hawkins and Mothersbaugh (*Ibid.*) stated that communication is important for managing purchase intent.

A number of reasons could provide an explanation for this unexpected finding. For instance, it is possible that the respondents interpreted communication against the background of current communication efforts by the ECS. For example, communication was not timely, the information was not accurate and did not follow appropriate channels or the layout of the ECS' communication efforts was not esthetically appealing. Therefore, the questionnaires were answered from the perspective of current efforts. If the respondents' perceptions were different, the empirical results could have been different as well.

The findings in terms of the relationship between trust and purchase intent, a positive relationship was not confirmed, also contradicts the literature. Both Carrillat and Dantas (2013:191) and Ventura and Quero (2015:75) indicated that trust should be managed to improve purchase intent. The authors mentioned that marketers should understand what contributes to the consumers' trust in order to manage purchase intent.

Similarly, Fraering and Minor (2013:334) stated that strong emotional connections between the organisation and consumer constitutes to positive purchase intent. This statement is further reinforced by Chang *et al.* (2012:835) adding that trust can also strengthen purchase intent by eliminating consumer uncertainties towards a product or service. This is against the background of global trust levels that are on record low levels. The annual Edelman Trust Barometer is evidence hereof (Edelman Trust Barometer, 2017).

5.3 IMPLICATIONS AND RECOMMENDATIONS

In this section the implications and recommendations about the dependent variable (purchase intent) and each of its antecedents, will be discussed separately.

5.3.1 PURCHASE INTENT

The findings within this study underlines the importance of purchase intent. It is important for the ECS to understand the concept of purchase intent and what positively contributes toward it. In this way the ECS is being placed in a position to manage the concert series more efficiently.

An inspection of the items used to measure the purchase intent variable, provides guidance on how the variable should be managed. Further investigation revealed that the measurement of purchase intent predominately centred around the following principles: the quality of the relationship

between the respondent and the ECS, and the respondent's attitude towards the ECS. Therefore, the following strategies are suggested to assist in managing purchase intent.

An online posting board for customer reviews on the ECS website could help manage the state of purchase intent at the ECS. This way visiting customers, existing or new, can immediately see what other customers thought of the services provided. Furthermore, supporters of the ECS can be reciprocated for their positive use of word-of-mouth on social media platforms, for example, customers can be praised if they share an upcoming concert with positive remarks. This will be the responsibility of the person(s) involved with the social media marketing of the ECS.

The ECS could consider starting an active blog, which should not only share interesting facts about upcoming events and artists, but also its loyal patrons and the classical music community as a whole. For example, ECS attendees could find it valuable to read in advance about artists' biographies, noteworthy classical music events or awards (local and international) and the instruments showcased within the ECS' concert offerings. The ideal is that the ECS becomes a hub of information for all the surrounding classical music events. This will further contribute to position the ECS as a preferred concert series platform and provider.

The ECS should seriously consider to become active on instant messaging. A typical example hereof is WhatsApp®⁶². By becoming involved with attendees in this way, the ECS is brought to the personal spaces of the audience. This would place the attendees in a more direct line of communication with the ECS. With this line of communication the ECS can share important information pertaining to the overall experience of the concert. For example, the ECS can warn its customers of bad weather, traffic, crime or circumstances which might affect the overall experience of the concert, and suggest and implement solutions to those problems.

However, the ECS should realise that becoming involved in social media requires a certain level of commitment. For example, if the ECS miss an opportunity to provide information pertaining to the weather, traffic and crime for a concert, the consequences could negatively influence purchase intent.

5.3.2 VALUE

The findings of this study confirmed a positive relationship between value and purchase intent. Therefore, it is important for the ECS to understand what positively contributes toward value in order to effectively manage the concept. In this way the ECS can enhance attendees' purchase intent.

⁶² WhatsApp® is suggested as the communication medium to be used because of the low costs involved and the large number of individuals who uses it.

The items used to measure value, revolved around the following principles: whether the ECS provides value for money, evaluating whether the respondent appreciates the ECS as a service, evaluating how rewarding the experience is for the respondent and how stimulating the experience is for the respondent. Therefore, it is clear that attendees are continuously searching for value when they support the ECS. Considering the above-mentioned principles, the following strategies are suggested.

Numerous opportunities exist for the ECS to manage the concept of value. The ECS could start advertising a monthly quiz, which can be completed online using Google Forms. The quiz, which should be released at the end of each month, should contain questions about classical music pertaining to the past month's concerts at the ECS. Furthermore, the answers of the quiz should be traceable within the programme notes of those concerts. The winner of the quiz can win a ticket to one of the following month's concerts (based on the winner's preference).

An interesting addition to the current offering might be for the ECS to consider hosting early morning events. For example, students engage in early morning exercises. The ECS could use this as an opportunity to place itself within these activities by creating a jogging route for students where the Endler is a starting or end point (or both) of the route. Music should be played during this event to promote the ECS, but does not necessarily need to be live music (it could be a recording of a previous concert). The ECS can also create goals for these events in which participants can win tickets or discount tickets. In this way new markets are approached and introduced not only to the ECS, but the Conservatoire of Stellenbosch University as well.

Another interesting addition to the current offering could be for the ECS to start hosting a special summer concert series, which could take different formats. For example, Stellenbosch (area) generally experiences good weather during summer time, this could be used to the ECS's advantage. The ECS could start hosting concerts in the amphitheatre behind the Endler Hall. This would allow the ECS to utilise an existing venue more effectively to create a new summer series and further utilise the ECS's space. These concerts could involve attendees bringing a picnic along to enjoy the music with a glass of wine and something to eat. However, it is of utmost importance that these events are not regarded as ways to increase revenue, but rather to strengthen satisfaction. Also keep in mind that these concerts will be of an informal nature, and will most probably be attended by students.

To better manage value the ECS could investigate ways to establish itself as a service which values that which is significant to the community. One way this could be done is to utilise the ECS online website to incorporate important days of celebration. For example, the website can change its background on Freedom Day. This should be done to create more comfort and relevance in the

attendees' daily lives. Similar actions can be taken on religious, important social and cultural (e.g. important sporting events) days.

In order to enhance the ECS's concert offering for attendees, the ECS could consider to include an even wider range of genres in the concert calendar. For example, there is little to no inclusivity of genres such as film, video game, light classical and pop music. In this way, the ECS could provide value for a larger audience base.

Customer feedback surveys via Google Forms can be an effective way to enhance value for the attendees. In this way, the ECS can be more directly involved with the problems customers experience. This approach also allows the ECS to keep track of a problem, see if there are more of the same complaints (or praises) to assess the validity of a complaint, and whether a problem is improving or not. The ECS can also use this method to gather suggestions and constructive ideas to gain understanding how to improve the service for its customers.

5.3.3 AWARENESS

A positive relationship between awareness and purchase intent was confirmed within this study. Therefore, it is important for the ECS to understand the concept and what contributes positively towards it. If awareness is effectively managed the ECS could take strides towards the enhancement of purchase intent.

The items within the questionnaire used to measure awareness centred around the following principles: whether the respondent is aware of the ECS's logo, whether the respondent is aware of the ECS as a product and its services, whether the respondent can identify the ECS within a competitive environment. The following strategies were devised in regards to the above-mentioned principles.

Although communication as a separate variable was not confirmed in this study as a significant antecedent of purchase intent, it should be kept in mind that awareness is often created through communication. Therefore, some of the communication strategies could also be effective to manage awareness.

If, as mentioned in 5.3.1, the ECS start a WhatsApp® campaign, then weekly messages can also contain information on future concerts and special discounted prices. Furthermore, WhatsApp® groups can be sorted according to age specifics, which should allow the ECS to design target specific messages and advertisements to share on each group. This places the ECS into the daily spaces of the attendees, increasing chances of awareness and communication. Ideally, this strategy should assist the ECS with managing awareness across a range of demographic profiles.

Once a year Stellenbosch University openly invites school learners to attend an open day at the Stellenbosch main campus. The ECS could use this event to spread awareness of its offering amongst prospective students. For example, special information pamphlets elaborating on what the ECS is and its concert offering can be distributed to the learners. This could include a coupon for a discounted ticket at one of the ECS concert offerings. This strategy could also be applied on the day of registration or when the students arrive at their respective hostels and private student organisations. However, the logistics of this strategy might change according to the Stellenbosch University policy in regards to the matter.

The ECS could enquire the Stellenbosch University school database, which contains the details of all the schools within the Western Cape. The ECS should use this knowledge to target these schools for possible attendees. This could be done in collaboration with the school by hosting concerts at the schools (these concerts should contain an educational component for the students). This would allow the ECS to increase the awareness of its offerings amongst the school learners of surrounding schools and their respective communities.

The ECS could manage awareness by further utilising the space it is hosted in. For example, the ECS could consider to host every second lunch hour concert outside the Endler in the open air quad on the corner of Victoria and Neethling street. This should attract the students to the concert or make them more aware of the concert offerings by the ECS. Alternatively, to announce the start of a lunch hour concert, a pre-concert item could be presented outside before the start of the concert. This strategy should be applied to place the ECS in a more direct line of sight for the students of Stellenbosch University.

A final interesting way to assist in enhancing awareness, especially among the student population of Stellenbosch University, is to approach the surrounding (Endler Hall) coffee shops for sponsorship. This would entail that the ECS would promote certain coffee shops and give them permission to set up a pop-up barista in the quad outside of the Endler Hall. In exchange, the coffee shops could distribute special coffee cup holders with all their coffee sales. These cup holders should have a printed logo of the ECS, an alluring phrase to entice consumers to know more and a link to the ECS's website for further information on the provided services of the ECS. Furthermore, laminated music note printouts can be placed on the ground leading from the front area of the Endler Hall to the inside area. In this way students might be attracted to a lunch hour concert after purchasing a cup of coffee by one of the pop-up baristas.

5.3.4 SATISFACTION

The findings of this study confirmed a positive relationship between satisfaction and purchase intent. To assist in managing purchase intent effectively, the ECS needs to understand what contributes toward satisfaction and how to manage satisfaction positively.

The principles in regards to the items within the questionnaire to measure satisfaction were as follows: whether the respondent was satisfied with the services offered by the ECS and whether the ECS met the respondents' expectations towards the service provided. To accommodate these principles the following strategies were devised.

Satisfaction could further be managed by extending the ECS' service offering to include organ recitals for example. Organ recitals are often used abroad (such as in the UK and Europe) to increase satisfaction amongst a variety of stakeholders. The ECS could present these concerts free of charge to achieve more satisfaction. These concerts could also be extended to include other instruments, however, the focus should be on the organ. These details could be discussed in collaboration with the surrounding churches in the Stellenbosch community. Therefore, concerts could be hosted in the Endler Hall on every Sunday morning after the morning church services.

Even the refreshment stand could play a bigger role in managing satisfaction. For example, to enhance the overall atmosphere before and during a concert, the upper area of the Behrens foyer could be transformed to include tables, chairs and simple décor. This would utilise the whole space (Behrens Foyer) to contribute towards satisfaction. Therefore, attendees are motivated to buy refreshments, sit down and socialise with each other. This should enhance the atmosphere in order to place more attention to the peripheral services (in this case the refreshment stand) of the ECS.

As part of a revamp campaign, the ECS should consider in giving the Behrens Foyer a facelift by replacing the carpets with laminated flooring. The side passage leading to the left side of the Endler should also be tidied and cleaned. The lower entrance found in the same passage could also be utilised more to enhance the accessibility of the venue.

If the ECS should manage its environment (Behrens foyer) more effectively they should consider the appropriateness of the existing art display. Questions which should be objectively investigated should pertain to the relevance, given recent trends within the arts, and if it reflects the broader vision of inclusivity at Stellenbosch University. Ideally the foyer should positively contribute to the overall concert experience and create a stimulating and creative atmosphere for the concert attendees.

A simple strategy to assist the ECS to provide more satisfaction to attendees on a personal level is to effectively utilise the personal details of attendees such as birth dates. For example, the ECS could create personalised messages, which can be distributed on the birthdays of concert attendees. In this way, the ECS can inform these attendees that they can celebrate their birthday at a concert with a complimentary ticket. This strategy should strive to bring more satisfaction to the attendee.

To improve accessibility to attend concerts at the ECS for students, the ECS should consider to allow students to purchase concert tickets with their student cards. The ticket can then be billed to their student account. This could also allow the ECS, with the permission of the University and student, to gather more information on the purchasing habits of students, which can be utilised to further enhance satisfaction for the students.

The final establishment of the antecedents of purchase intent and its relation to the ECS will be discussed in the following section. Furthermore, this section will elaborate on the implications and recommendations of these findings for managers and future researchers.

5.4 LIMITATIONS

Due to the fact that the study only included respondents attending the ECS, the results of the study cannot be generalised. Only South African respondents participated within the study and can therefore not be generalised to residents residing outside of South Africa. Furthermore, it is possible that not any culture groups were equally represented in the sample. Also, it should be kept in mind that the findings of the study are only relevant to the ECS and that there is no guarantee that the same results will occur at other concert series platforms.

5.5 FUTURE RESEARCH

Future research could be conducted to determine specifics pertaining to the demographics of the attendees of the ECS. For example, demographical information could be gathered in terms of attendees' provincial status, culture and income. Future studies could also include a bigger sample to account for sub-classifications in terms of concert type and demographics.

5.6 CONTRIBUTION OF THE STUDY

This study is the first of its kind in terms of the ECS and is unique due to its multidisciplinary nature. The findings is based on empirical data which can be used for managers and future researchers. The findings also creates a foundation for future studies to be built on. There is now a methodology which other researchers can consult and follow.

5.7 CONCLUSION

Purchase intent holds many benefits for any service-oriented organization. Some of these benefits include loyalty, increased customer satisfaction, improvement in profits, and stronger influence over competitive services.

Although the importance of purchase intent in relationship marketing is well-confirmed in the literature, the same cannot be said about the application of relationship marketing in the context of the arts. Globally arts organisations and institutions are struggling for survival and their longevity is largely dependent on the relationships they establish with their attendees. This process, to building better relationships between these art organisations and their attendees, starts with managing purchase intent. Therefore, the purpose of this study was to identify which antecedents were positively related to purchase intent at the ECS.

This study has identified five antecedents which is relevant to the ECS, namely; awareness, communication, satisfaction, trust, and value. Furthermore, it was discovered that only three of the five investigated antecedents hold a positive relationship towards purchase intent. These antecedents are, in order from strongest to weakest; value, awareness, and satisfaction. The other two antecedents, trust and communication, did not display a positive relationship towards purchase intent. Managers should take these antecedents, and what contributes to each antecedent, into consideration in the development of strategies to cultivate purchase intent at the ECS.

It is important to note that the suggestions produced within this study to improve the management of purchase intent is done with the knowledge that some of these suggestions might have financial implications. Therefore, the goal of this study was to mention strategies which could be potentially utilised to positively manage purchase intent. The responsibility to determine the viability of these strategies and implementation thereof, now lies with the ECS.

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ADDENDA



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STELLENBOSCH UNIVERSITY Research Questionnaire

A Study of the Antecedents of Purchase Intent at the Endler Concert Series.

You are asked to participate in a research study conducted by:

Kristi Boonzaaier

MMus (composition) candidate

Student number: 17217504

Department of Music, Stellenbosch University.

The information gathered from your participation in this research project will contribute to a Master's thesis. You were selected as a possible participant in this study because of your attendance of concerts presented by the Endler Concert Series in 2017.

Please view the attached Research Consent form for more information about the study as well as your rights as research participant. Please note that participation in this research is completely voluntary and may be withdrawn at any point without penalty.

STATEMENTS (INDICATE WITH A X)

Please consider the following when answering the statements:

- There are no correct or incorrect answers.
- All questions must be answered.
- All questions are in the form of statements, and you are required to indicate your answer on the scale that appears next to the question. The scale has 7 points where 1 indicates "Strongly disagree" and 7 refers to "Strongly agree".

	Strongly disagree		Neutral		Strongly agree	
1. I am aware of the Endler Concert Series.	1	2	3	4	5	6 7
2. The Endler Concert Series keeps me well-informed.	1	2	3	4	5	6 7
3. I am happy with the Endler Concert Series.	1	2	3	4	5	6 7
4. I trust the Endler Concert Series.	1	2	3	4	5	6 7
5. Attending the Endler Concert Series is convenient.	1	2	3	4	5	6 7

6.	I wish to maintain my relationship with the Endler Concert Series.	1	2	3	4	5	6	7
7.	I can quickly recall the symbol or logo of the Endler Concert Series.	1	2	3	4	5	6	7
8.	The Endler Concert Series provides frequent communication.	1	2	3	4	5	6	7
9.	If I have to do it all over again, I would choose the Endler Concert Series again.	1	2	3	4	5	6	7
10.	I have confidence in the Endler Concert Series.	1	2	3	4	5	6	7
11.	The Endler Concert Series provides a variety of concerts.	1	2	3	4	5	6	7
12.	I will recommend the Endler Concert Series to others.	1	2	3	4	5	6	7
13.	I am usually aware of different concerts hosted by the Endler Concert Series.	1	2	3	4	5	6	7
14.	The Endler Concert Series provides timely information.	1	2	3	4	5	6	7
15.	I am satisfied with the Endler Concert Series' services.	1	2	3	4	5	6	7
16.	The Endler Concert Series is credible.	1	2	3	4	5	6	7
17.	I find attending concerts of the Endler Concert Series stimulating.	1	2	3	4	5	6	7
18.	I intend to continue attending performances at the Endler Concert Series in the foreseeable future.	1	2	3	4	5	6	7
19.	I can recognize the Endler Series among other competing brands.	1	2	3	4	5	6	7
20.	The Endler Concert Series provides accurate information.	1	2	3	4	5	6	7
21.	The Endler Concert Series's services meets my expectations.	1	2	3	4	5	6	7
22.	The Endler Concert Series demonstrates a high level of integrity.	1	2	3	4	5	6	7
23.	To me, attending the Endler Concert Series is a way of relieving stress.	1	2	3	4	5	6	7
24.	I say positive things about the Endler Concert Series to other people.	1	2	3	4	5	6	7
25.	I often hear about the Endler Concert Series.	1	2	3	4	5	6	7
26.	Information by the Ender Concert Series is trustworthy.	1	2	3	4	5	6	7
27.	It is a pleasure for me to attend performances at the Endler Concert Series.	1	2	3	4	5	6	7

28.	Based on my experiences, the Endler Concert Series keeps it promises.	1	2	3	4	5	6	7
29.	I enjoy socializing with others when I attend at the Endler Concert Series.	1	2	3	4	5	6	7
30.	I would continue doing business with the Endler Concert Series if its prices increase somewhat.	1	2	3	4	5	6	7
31.	The Endler Concert Series provides good value for money.	1	2	3	4	5	6	7

Thank you for your willingness to help me with the research.
Kind regards,
Kristi Boonzaaier

Endler Concerts Series Policy

The Endler Concert Series is guided by a policy that is broadly aligned with the vision and mission of the Department of Music. This implies that the Series' general focus on art music is justified from the perspective of our mission to promote South African music. Anchoring our activities within South African music enables us to link our concert offerings with art music as an international language and practice. By doing this we underscore our relevance to our South African and, specifically, Western Cape context, while at the same time placing this music into an international context. As a department, and as the Endler Concert Series, we regard it as our obligation to promote this music in the areas of teaching, performance and research and, of course, on public platforms such as our concerts.

In adopting this broad stance the policy needs to balance a number of specific and equally legitimate objectives:

- Simply to celebrate *live* music as a *performing art*. This point should be understood against the background of a contemporary musical culture that is largely “synthetic” in the sense that much of it is disseminated in “canned” form.
- As forum for our students to perform: for credit bearing modules (as in the permanent orchestras/ensembles) and for non-credit bearing purposes (e.g. Stellenbosch Camerata; students' concerts); in order to gain experience in and exposure to public performance on stage and to learn the repertoire (standard and boundary shifting).
- For our staff as a forum for disseminating their creative output, both performers and composers (with acknowledgement of artistic freedom and artistic aspiration for these staff members).
- As an outlet for various kinds of research generated in the department (e.g. by the work done in DOMUS and, increasingly, the outcome of doctoral research in performance). DOMUS will assist in this regard by making suitable material available.
- As an outlet for teaching and academic work done in the department (e.g. KEMUS and the Early Music Working Group).
- Conversely, to resonate with existing areas of teaching and to stimulate teaching of and research into music that has hitherto escaped attention. This would include, for example the increasing pool of research into community music and community music organisations in the Western Cape.
- As a form of image building; for the purpose of marketing our stature as an institution; as a window through which the public can gain insight into the quality of what we are doing; also on behalf of the university at large; as one of the ways in which we build our reputation.
- As service to and engagement with the public/community of Stellenbosch (and surroundings), including the staff and students of other faculties of the university, in the form of entertainment, edification and education.
- To provide a forum for visiting artists in order to compare standards of performance, to be exposed to trends of performance and repertoire elsewhere and to enhance our community service; for exchange with other institutions and countries and to establish a presence nationally and internationally.

- If we attempt to maintain nationally and internationally recognized standards of excellence in other areas of what we do (e.g. in our teaching, research and in the stocking of our library) then it follows that we do likewise in the area of performance, more specifically the public face of performance, i.e. in our concert offerings. Of necessity that will also imply offering what one could call “first world repertoire”.
- Ideally, and given sufficient funding, the Department, through the Concert Series, should also commission and/or stimulate the production of new work.
- Audience development in all its facets should be an important aspect of our work. This includes bringing new audiences into our venues and taking our offerings to venues in the community. It also implies reinforcing existing audiences while constantly expanding their horizons.

These various objectives can be arranged in concentric circles around the core activities of teaching, learning, research and community interaction in our Department.

The key challenges arising from these objectives are:

- The most difficult challenge is to manage the series in a financially sustainable way, acknowledging that there are certain types of performances such as those in which there is a focus on community participation that are unlikely to be self sustaining and that these therefore need to be subsidised by both dedicated sponsorship and/or other concerts in the Series that do generate profit.
- An overall balance has to be achieved between objectives that, at times, may seem conflicting or even contradictory.
- Achieving genre balance within the series as a whole.
- Our artistic management, production and marketing needs to be up to standard and innovative. Since we have an *artistic* administrator, he/she has to be given space to realise his/her *artistic* ideas.
- Not only the concert committee, but all staff should constantly strive to stimulate and participate to greater attendance at our concerts.
- The activities of KEMUS and the Early Music Working Group should be structured into our concert activities.

Programming guidelines

Whilst always acknowledging the prerogative of the performer to choose repertoire, the following considerations must inform the general programming:

- The Endler Concert Series should present between 30 and 40 concerts per year.
- Concerts should be distributed as evenly as possible in each of the sub categories of, “Prestige”, “Choral”, “Orchestral”, “Chamber”, “Piano”, and “Matinée”. The “Popular Series” should contain at least two concerts per year.
- USSO, USSBE, Schola Cantorum and U.S. Quartet concerts should be arranged in accordance with their respective credit bearing module frameworks. Additional concerts

from these ensembles must not require obligatory student participation and students should be paid at so called “USSO rates” for these additional performances.

- The presence of South African music must be visible in each of the sub categories of, “Prestige”, “Choral”, “Orchestral”, “Chamber”, “Piano”, “Popular” and “Matinée”.
- At least two dedicated KEMUS concerts must be staged each year.
- At least two dedicated “HIP”¹ Baroque concerts must be staged each year.
- The USSO, USSBE and Schola Cantorum represent academic course work and as such, their performances should reflect a balanced overall programming that includes at least one South African work per year.
- General programming should always subscribe to requirements set out by SAMRO in order to qualify for the annual SAMRO grant. Whilst this is a requirement of the Series as a whole, it must be acknowledged that certain instruments or ensembles have far more South African music composed for them than others and certain concerts will therefore be more predisposed to including South African music than others.
- All of the above guidelines should be reviewed and if necessary amended from time to time in order to remain relevant to the times and availability of music etc
- The Endler Concert Series should not ordinarily programme concerts during the university exam periods.

Complementary Concert Activity

The Endler Concert Series generally welcomes commercial activity in the foyer such as the sale of CDs, books and/or other publications or merchandize that have a general link to the Series as a whole or to a particular performance, and where the activity or presence of the business is seen to generally enhance the overall experience for concert goers. Where such activity is commercial, the Endler Concerts Series may require a nominal fee payable by the business in respect of the occupation of Konservatorium space as well as wear-and-tear and/or the use of electricity etc. Any commercial business that wishes to operate in the Behrens Foyer at concerts must first get permission from the Concert Committee to do so. The Endler Concert Series will give first option to Music Dept staff when it comes to the granting of permission for such commercial activity and invites **all** staff members to present suitable material to the concert committee for due consideration. Should a staff member who presents the concert committee with material or a proposal to conduct commercial business in the Behrens foyer at concerts ordinarily serve on the concert committee, then he or she should recuse themselves from the process of deciding on allowing that particular business.

The outsourcing of catering in the foyer where refreshments are sold at concerts may also attract a nominal fee in respect of the use of kitchen facilities and the maintenance of kitchen equipment.

Nominal fees in respect of all commercial business activity in the foyer at concerts will be determined by the concert committee and will conform to general Stellenbosch University regulation on the matter.

¹ Historically Informed Performance Practice

Marketing and Publicity

- The marketing and publicity of concerts should be done in accordance with the general University language policy. Where this is ambiguous with regard to the use of language on posters, in radio ads and in programmes, the production administrator shall endeavour to make equal use of English and Afrikaans.
- Programme notes will ordinarily be duplicated in both English and Afrikaans.
- Correspondence to the Endler Concert Series mailing list must be duplicated in both English and Afrikaans. Although the general language policy may be amended from time to time, the Afrikaans will generally precede the English in all correspondence to the mailing list.
- Deadlines and time frames:
 - Posters must be designed at least six weeks prior to a concert.
 - Posters must be displayed around one month prior to a concert.
 - Press releases must ordinarily go out to the mailing list two weeks prior to a concert